A HISTORY OF INDIAN MUSIC
BY
SWAMI PRAJNANANANDA

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BY THE SAME AUTHOR

On Music :

1. Historical Development of Indian Music (*Awarded the Rabindra Prize in 1960*).
2. Bhâratiya Sangiter Itihâsa (*Sangita O Samskriti*), Vols. I & II. (*Awarded the Sisir Memorial Prize in 1958*).
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DEDICATED TO

SWAMI VIVEKANANDA

AND HIS SPIRITUAL BROTHER

SWAMI ABHEDANANDA

SRI RAMAKRISHNA ASHRAMA
SIVALAYA
KARAN NAGAR.
SRINAGAR, KASHMIR.

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Prehistoric Bridge of the Bow-type Musical Instrument of 2000 B.C.
(from the Lothal Excavation, Gujrat)

(By the permission of the Archaeological Department, Govt. of India, Delhi)

A HISTORY OF INDIAN MUSIC

by

SWAMI PRAJNANANANDA

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VOLUME ONE
(*Ancient Period*)

SRI RAMAKRISHNA ASHRAMA
KARAN NAGAR
SRINAGAR, KASHMIR

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PREFACE

Before attempting to write an elaborate history of Indian Music, I had a mind to write a concise one for the students. Opinions differ regarding the import, scope, characteristics as well as method of treatment of history of Indian music. So far as is known to us there are different kinds of history of music taught in schools, colleges and universities of foreign lands. Indian people claim that their music is the most ancient one in the world, but no serious attempt has as yet been made to write a chronological history of music of India. India indeed is a great country, the fountain-head of the world civilization and culture. Most of the historians both of the East and the West admit that many of the civilized nations of the world are indebted to India for their materials of civilization, art and culture. India does not lack in authentic materials for constructing a history of music of her own, for putting before the admiring gaze of the world, her glorious heritage in the field of art, education and culture.

It gives me pleasure to mention in this connection that some valuable articles on the history of Indian music, from the gifted pens of the connoisseurs of music, published from time to time in different papers and journals, have left behind them impress of permanent value in the field of study and culture

of Indian music. A compendious book on history of music has recently come out from the pen of a scholar like Shri P. Sámbamoorthy of Madras. The precious articles of Dr. V. Rághavan in this field are noted for their clarity and scholarship. His illuminating serial articles on *Some Names in Early and later Sangita Literature, An Outline Literary History of Indian Music,* appeared in the journal of the Music Academy, Madras, and *Music in the Deccan and South India,* appeared in the "Behár Theatre", Behár, and other articles, appeared in the Trivai, the Bulletin of the Sangita Nátak Akadami, New Delhi, are worth-mentioning. Recently the University of Agra has honoured Dr. Saratchandra Shridhar Paranjape of Bhopal by conferring a doctorate on him for his thesis on the history of Indian music, from the ancient period upto the Gupta period. Thus new hope is dawning on the horizon of history of Indian music, and paving the path for writing a future authentic history of music of the Indian people.

The present volume is an attempt for tracing out firstly the historical evolution of the musical materials like microtones, tones, *murcchanás, rágas,* scales, *gitis* and *prabandhas, veená, venu* and *mridanga,* dances and hand-poses, rhythm and tempo as well as the philosophical concept that are very essential for the study of history of Indian music, and secondly, the chronological accounts of history of music of India in different ways in

different periods, including development of music in Bengal and South India.

It is needless to mention that this present small volume will act as a guide to the students of history of Indian music. I have already published two volumes of *Sangita O Samskriti* in Bengali (in the second edition, the name has been changed into *Bhárativa Sangiter Itihása*), wherein I have dealt with Indian music upto the Gupta period. The third volume of the book is under preparation.

The present first volume deals with the ancient period, covering the primitive one down to the 12th century A.D. The second volume will cover the mediaeval and modern periods i.e., from the 13th century upto the 20th century.

I express my deep sense of gratitude to Dr. Nihárranjan Ray for writing the 'Foreword' of this book, which has enhanced its value as well as its prestige. I also express my gratitude to Dr. V. Rághavan of the Madras University for giving me permission to print as an 'Appendix' to this volume his learned article, *Sámaveda and Music,* which was delivered under the auspices of the Convention in Delhi on the 13th October, 1962 and subsequently published in the Journal of the Music Academy, Madras, in 1963. Though I have dealt with the problem of *sámagána* in this book, yet I have included Dr. Rághavan's article for the fuller knowledge of the subject for the students. I also express my gratitude to Shri Subodh

Kumar Chatterji, B.A., for making necessary corrections in the manuscript before sending it to the press. It will be of great pleasure to me if the students as well as the lovers of Indian music are benefitted through its perusal.

It should be mentioned in this connection that the diacritical marks á ā â ä have been used throughout the book to express the sound of ā i.e., aa.

Swāmi Prajñánánanda.

Ramakrishna Vedanta Math,
19B, Raja Rajkrishna Street,
Calcutta-6.
May, 1963

FOREWORD

Swámi Prajñánánanda of the Rámakrishna Vedánta Math of Calcutta, has been well-known in Bengal for more than a decade and a half, as one of our foremost authorities on the history, form, and technique of Indian Classical Music. For all these years he has been publishing, in Bengali, volume after volume, each one incorporating his findings and interpretations on practically all aspects and phases of his chosen field of study. This treatise in English is a summary of some of his basic findings and observations, put in the form of a simple historical narrative, more or less in the shape and form of a student's or general reader's hand-book on the subject.

I believe the book fulfils its purpose.

A good Sanskritist, deeply religious in spirit and approach to life and its affairs and philosophical in training and discipline, Swámi Prajñánánanda-ji gives evidence of his intimate knowledge of early and mediaeval texts on Indian music, its religious and spiritual associations and its philosophical background. Yet what is most gratifying is that he never loses sight of the historical perspective; indeed, his study is directed from the point of view of what he calls "dialectical method of historical evolution". In whatever, therefore, he brings into his orbit of study and

analysis, whether it is *shrutis* or *svaras, rágas* or *prabandhas, mudrás* or musical instruments, he follows the history from mystic origins to almost the beginning of our times, and more, he cites evidences that are not merely textual, but literary and archaeological as well, evidence that can be fixed in time and space more or less objectively. His narrative of the history of music in our country from primitive times onwards is also very interesting reading. The inclusion of rural and folk music and a separate chapter on the contribution of Bengal to Indian music enhances, I am sure, the value of the narrative.

I feel very thankful that I have been asked to introduce the book to the reading public, though I am sure, Swámi Prajñánánanda does not need any introduction as a writer and scholar in the field of Indian music.

Prasad Bhavan
68-4A, Purna Das Road,
Calcutta-29
April 11, 1963.

NIHARRANJAN RAY

CONTENTS

Subject *Page*

CONTENTS

Subject *Page*

Subject *Page*

B

PRELUDE

The ancient history of Indian Music is fundamentally the history of her people, civilization and culture. The continuity of Indian civilization and culture, from the most ancient time uptil now, has one of its sources in the geographical configuration of the country. Many historians are of opinion that as Hinduism was a common faith and the Hindu kings were in power, there was a religious and cultural unity and affinity among the Indian people as a whole. Decadence set in with the fall of Hindu India, and reached its climax during the period intervening the 9th to 11th centuries A.D. That again was the cause of success of the Turkish and some other foreign invasions. There was a great revival in arts and letters in the 15th-16th centuries A.D., with the rise of the Mughal Empire in the North India on one side and the Hindu Empire in Vijayanagar in the Deccan on the other. In the beginning of Maghadhan ascendancy, the infiltration of the Yavanas began. The word '*yavana*' here means the Greeks or some other foreign peoples like the Sakas or Scythians and others. During the decadence of Mauryan imperialism, the Graeco-Scythian powers invaded India (324 B.C.—320 A.D.). Though the advent of the

Muslims, politically speaking, commenced with the conquest of Sind by the Arabs and that of the Punjab by the Sultáns of Ghazni, it was 'Alá-ud-din Khalji, who got a strangle-hold over this country. Dr. R. C. Majumdár is of opinion that the reign of 'Alá-ud-din Khalji really witnessed the rapid expansion of the Muslim dominion over different parts of India. The name of Amir Khusrau should also be linked with that of 'Alá-ud-din for our purpose, for the period witnessed the innovation brought about in the art of classical music of Muslim India. During the period of Sharqui rule at Jaunpur, music, architecture and other types of culture received fresh impetus for their development in a novel manner.

The history of India from 1526 A.D. to 1556 A.D. is mainly the story of the Mughul-Afghán contest for supremacy on the Indian soil. Akbar the Great ascended the throne in February, 1556 A.D. and ruled upto October 1605 A.D. During this period, music, architecture, painting and other fine arts, together with literary culture attained high watermark of development. During the time of Jáhángir and Sháh Jáhán (1605-1657 A.D.), fine arts, including dance and music fully received Imperial patronage. During the reign of Aurangzeb (1658 to 1707 A.D.), the tempo of culture of classical music became slow to some extent, and during that of his successors, it became more and more slothful and stagnant, and at last it

entirely ceased to receive support from the Mughul court during the reign of Sháh Alám II (1759-1806 A.D.). But strange enough the reign of Muhammad Sháh (1719-1748 A.D.) became a landmark in the domain of Indian classical music. A new type of vocal music, *vilambat* or slow *kheyál* on the model of the traditional *dhruvapada* became in vogue, through the expert medium of Ustád Niyámat Khán, *sadárang,* and at the same time the culture of *dhruvapada* was raised to its pristine glory.

Besides the courts of the Afghán, Páthán and Mughul rulers, dance, music and drama, together with other fine arts also found free outlet under the patronage of the indigenous rulers as well as the art-loving wealthy people of both the North and the South India. In Káshmere, Bengal, Bihár, Assám, Kámarupa, Nepál and Mahárástra, the tradition of culture of classical dance and music was fully maintained with proper care. The classical dance, drama and music received the royal patronage from the rulers like Lalitáditya Jayápida Vináyaditya of Káshmere. Kalhan the historian of Káshmere has recorded these facts in his history of Káshmere, the *Rájatarangini.* Dance and music got full support at the hands of the Gupta, Pála and Sena rulers of Greater Bengal. The *charyá* and *vajra gitis* of the Vajrayáni Buddhist Siddhácháryas of the 10th-11th centuries A.D., the *Gitagovindapadagitis* of

Kavi Jayadeva of the early 12th century A.D., the *Krishnakirtana* of the Vaishnava savants like Vadu Chandidása, Vidyápati and others of the 14th-15th centuries A.D., the *náma-kirtana* and the *lilá* or *rasa kirtana* of Shri Chaitanya and Thákur Narottamadása of the 16th-17th centuries A.D., and the classical and folk as well as the classico-Bengali songs of the 18th-20th centuries A.D., enriched the treasury of Indian music.

The materials for history of Indian music of the ancient period can be collected from the Vedas and specially from the Sámaveda, the womb of music, the *Shikshás* and the *Prátishákhyas*, the *Nátyasástra* and its commentaries, the classical Sanskrit dramas and literature, the Buddhist literature and the *Játakas*, the *Brihaddeshi* and the *Sangitasamayasára*, the *Silappadikaram* and the *Tevaram* and other ancient Tamil literature, as well as from the rock-cut inscriptions and sculptures, chiselled on the railings, facades and walls of different Buddhist, Hindu and Jain Stupas, Viháras and temples.

Similarly the materials of history of Indian music of the mediæval and modern periods can also be collected from the records of political and social happenings of those two periods. The epochs of Baijubáorá, Náyaka Gopála, Rájá Mán Singh Tomar, Baksu, Macchu, and others, together with that of Swámi Krishnadása, Swámi Haridása, Mián Tánasena and others must be considered to

be important landmarks in the history of North Indian music of the mediæval period. In the South, we had Tyágarája, Muthusvámi Dikshitar, Shyámá-shāstri, Sváti Tirunal and others, who put a mark upon the mediæval history of Karnátic music. Again, the music works like the *Gita-prakásha* of Swámi Krishnadása, the *Rágatarangini* of Lochana-kavi as well as some of the Persian books like *Mánakutuhala* of Fakir-ullá, the *Toft-ul-hind* of Mirzá Khán, the *Ma'danul-moosiqui* of Hákim Mohammed Karam Imám of the court of Wájid Ali Sháh of Lucknow and the *Nágmat-e-asaphi* of Md. Rezzá Khán are the landmarks of history of Indian music of the mediæval period of North India. In this connection, mention may be made of the main works like *Samgraha-chudámani* of Govinda Dikshit and the *Chatudandiprakáshiká* of Venkatamakhi, which have constitued the mediæval history of South Indian music. The *Rágadarpana* (Hindi translation), the *Sangitadarpana* of Dámodara (Sanskrit), the *Sangitataranga* of Rádhámohan Sen of Bengal, the *Rádhágovinda-sangitasára* (Hindi) of Pratáp Singh Deo of Jaipur, etc., contain important materials for history of music of the Mohammedan period. The contributions of Pandit Achrekar, Prof. Deval, Pandit Bhátkhande of Mahárástra, and Sir Saurindra Mohan Tagore of Calcutta, Bengal, are essential for the history of Indian music of the modern period.

Mere heresies and stories, unsupported by reliable facts, arguments and reasoning, must not be regarded as authentic materials for the construction of the history of music. Although they might have been collected and preserved with care, they must always be weighed upon the scale of verification of facts and traditional records, aided by arguments and reasoning. Some are inclined to believe dogmatically that old Ustáds and the upholders of the *gharánás* are the only persons capable of supplying records and materials for construction of a reliable history of music, but that is merely a blind faith, having no tradition and argument. True historians are rather merciless in this respect, because they do not believe in anything which is not based upon traditional facts and reasoning. So the history of music must always be built upon the solid rock of traditional as well as textual materials, supported by reasoning and sound proofs. From the statements of Captain Willard and some of the Western writers on Indian music, we come to know that from time to time conferences used to be called upon to ascertain the real and genuine system and standard scale of Indian music, and stalwart Hindu and Muslim musicians used to be invited at those conferences, and as such the system used to undergo many changes from time to time.

The culture of classical, classico-folk and folk music are being now patronised by the Government

of India and the State Governments, and their courses will certainly continue to flow uninterruptedly towards the near and distant future, so as to preserve the glorious tradition of fine arts of cultural and historical India. It is at least a pleasure to admit in connection with the history of Indian music that some of the modern researches on music in the Science Laboratories and experiments in the field of crops and trees have unveiled the inner nature of Indian music, and have enriched its historical and scientific values as well.

CHAPTER I

Music that evolved on the Indian soil and was cultured all through ages in diverse ways and forms by the Indian people and nurtured in a religious and spiritual atmosphere, is called 'Indian music'. Not only Indian music, but also music of all the countries evolved in the hoary past among the aboriginal primitive tribes in a very crude and simple form. It is commonly believed that it originated from Nature. But it has a systematic and chronological history, as it passed through different stages of evolution in order to take shape as a complete system of science and art.

I. *What is History*:

The creative genius of India had been busy in giving expression to art in all its aspects through ages. They are prolific in contents and uplifting in nature. The history of Indian culture and civilization is not only glorious but amazing as well. Now, what do we mean by history? A history, in its truest sense, is an interpretation of the genuine happennings of the events and facts in the progressive human society. A history is a collection of records or chronicles of incidents and evolution and involution of different matters or subjects, that happened and had their beings in the

past, have so in the present, and will happen in the future. The music of India has an interesting and eventful history of its own. Having its origin in the primitive society, it kept the tempo of its triumphal march throughout ages, prehistoric, historic or Vedic, post-Vedic or Classical and post-Classical. It will again resume its march through the near and distant future in order to attain perfection, and in the process, it will adjust and harmonize itself with the taste and temperament of the growing and changing society.

II. *What do We mean by History of Music*:

A history of music is, therefore, the systematic and chronological records of musical thoughts and materials that evolved in different ages in a gradual process. It requires collection, arrangement and preservation of the facts and findings relating to music in a systematic order. A history of Indian music is a saga of musical thoughts of the Indian people, as written in their subconscious mind. It has its birth, growth and progress in Indian society, and has religious and spiritual outlook. A history of Indian music is a wide subject, the range of which is extended from the remote antiquity upto the present time.

III. *How to construct History of Music*:

A history of Indian music can be constructed from the materials as found in the annals of

different periods, and they are, in fact, the landmarks of history of Indian music. Those materials can be classified tentatively under four main heads: (a) the treatises of music, written or compiled by different authors in different ages; (b) the rock-cut temples, tablets and inscriptions caused to be carved and inscribed by different rulers of different times, together with sculptures, paintings, copper-plates and coins of different periods; (c) the writings of foreign writers on music and drama, as well as the history of music of other nations; (d) the private diaries of the musicians and musicologists, including the local traditions, transmitted orally through ages, and the folklores and anecdotes of music. All these materials are required to be properly studied and verified in their true historical perspective and be consulted in a comparative manner. The facts, dates and forms of music and types of musical instruments and dances of different periods should be studied with care, and also be collected and arranged in a systematic way. As music was considered to be a part and parcel of the art and science of drama in the classical period, its structure and technique, in relation thereto, should also be studied in this context.

IV. *Importance and Utility of History of Music*:

The study as well as the culture of music loses much of its zest without the knowledge of history

or historical aspect of music. Music developed in a gradual process. As taste and temperament of the society have been changing all the time through ages, so forms and patterns as well as the qualities of music are subject to change in different periods of history. A student of music should, therefore, critically take note of those changes and compare one with the other, so as to get the full vision of development of music of different ages and climes. A sense of historical perspective is necessary in studying the art and science of music, and this method of study is sure to make the knowledge of music perfect, whether practical or theoretical.

V. *Music: Sacred and Profane*:

The history of Indian music can be divided into two main periods, *vaidika* (Vedic) and *laukika*—sacred and profane. The *sámagána*, together with its various forms, constitutes the fabric of the *vaidika* music, while the *gándharva* and formalised *desi* music form that of the *laukika* music. Sir Jädunáth Sarkár has said that "it is the duty of the historians not to let the past be forgotten. He must trace these gifts back to their sources, give them their due places in time-scheme, and show how they influenced or prepared the succeeding ages, and what portion of present day Indian life and thought is the distinctive contribution of each race of creed that has lived in this land".

VI. *Division of Ages*:

As the range of history of music is wide, it will be convenient to divide it into different units or periods, so as to enable a historian to arrange and represent the facts and records of development and culture of music, so that one may adequately and easily grasp the significance and value of music. The history of Indian music can, therefore, be divided into three broad periods, viz. (1) from the most ancient times to the end of the twelfth century A.D.; (2) from the thirteenth century to the eighteenth century A.D.; and (3) the subsequent period. So the periods may be enumerated as: (1) Ancient, (2) Mediæval, and (3) Modern.

Pandit Vishnunáráyana Bhátkhande has divided the history of Indian music into (1) Hindu period, (2) Mohammedan period, and (3) British period. "Each of these periods", he has said, "may again be sub-divided, if necessary, into two divisions, viz. (1) the earlier, (2) the later". In support of his views, Panditji has further said: "the Mohammedans came into contact with this country as ruling nation in the 11th century A.D., and remained here as such till about the end of the 18th century, after which date the country passed under the domination of our present rulers, the British. * * The Hindu period, according to this classification, begins from the Vedic times and extends right up to the end of 10th century A.D.". We think

the former divisions, as mentioned above, can be safely accepted for many reasons.

VII. *Origin of Music*:

Various grotesque and mythical stories are current regarding the origin of music, both Indian and foreign. The statement of the Alaxandrian Chronicles about the invention of music by the Sons of Seth or that of the Mosaic literature about Jubal's invention seems to be garbed in mythological allusions. Homer's discovery of a shell of tortoise on the bank of the Nile or on the top of the Mount Kyllene are all myths. Sir John Strainer says in connection with the music of the Bible that the origin of music is inseparable from that of language. Dárwin, Rouseau, Herder, Herbert Spencer and other Western savants have advanced their respective views regarding it in different ways. According to Dárwin, music evolved from the imitation of the calls and cries of the animals and birds. In the *Rikprátishákhya* (the grammar of the Rigveda) and musical treatises of India, this theory finds support to some extent.

Father Schmidt and Carl Stumpf are of opinion that music evolved like speech "from the need to give signals by sound". It has been mentioned in the Vedic literature that music evolved out of the *rics* or stanzas (*mantras*) of the Rigveda, set to tunes i.e., tones. So the Sámaveda, being a collection of *rics* or stanzas, is regarded as the source of

Indian music, nay, of the music of the world. The philologists have observed three transitional strata or phases in the development of music of all nations, and they are: (1) speech, (2) speech-music or recitation, and (3) song i.e., music proper. The psycho-analysts and the psychologists are of opinion that speech and music have originated from a common source, and the primitive music was neither speaknig nor singing, but something of both.

The Indian literature, both Vedic, Epic and Classical, have described that music originated from the sound (*náda*), which is the product of ether (*ákásha*): "*shabda ákásha-sambhavah*". Sound originates in the living beings, from the friction of air (*prána-váyu* or vital breath) and heat-energy (*agni*=will-power). It evolves first in a causal form (*anáhata*) and then in a gross form (*áhata*). When the gross sound emanates from the vocal chord, it is called sound, and when again it is sweet and soothing, it is called music or *sangitam*. Different kinds of philosophical conceptions have been formed over this theory of musical sound and origin of music, and two among them are *Siva-Sakti* and *Laksmi-Náráyana* conceptions. The worshipers of the Lord Siva hold that music came out from the mouths of both Siva and Sakti, whereas the followers of Visnu ascribe its origin to Laksmi and Náráyana. From this it is evident that the mythological conceptions have been interpreted in the light of philosophy in later days.

CHAPTER II

Historical Evolution of Different Music-Materials:

Before dealing with the regular chronological history of Indian music, we would like to trace out the nature of origin as well as historical evolution of the music-materials like microtone, tone, *murcchaná, varna, alamkára, tána, stháya, prabandha, rága,* scale or *tháta, rágagiti,* rhythm and tempo, *veená, venu* and *drum,* dance and hand-pose (*mudrá*), together with their philosophical concept, which are the most essential things to be studied for the history of Indian music. It should be taken into account that history like any other subject rests upon the universal process of evolution, and, therefore, history of Indian music should be studied from the viewpoint of dialectical method of historical evolution:

I. *Evolution of Microtones (shrutis)*:

The microtones (*shrutis*) are the minute perceptible (*"shravanayogya"*) tones or musical sound-units that constitute the structures of seven tones like *shadja, rishabha, gándhára, madhyama, panchama, dhaivata* and *nisháda* (corresponding Vedic tones, *chaturtha, mandra, atisvárya, krusta, prathama, dvitiya, tritiya*). The *Shástrakáras*

(authors on Indian music) have defined *'shruti'* as,

Prathamah shravanát shabdah shruyate
hrasvamátrakah |

Sa shrutih samparijñeya svarávayava-
lakshamanam ||

In the primitive, prehistoric and Vedic periods, we do not come across the use of the microtones. But their existence cannot be denied even in those times, and it can be said that in those periods men did not feel it necessary to determine them in their musical systems. So the use of microtones may properly be assigned to the beginning of the classical period in the 600-500 B.C., when the Vedic music, *sámagána* was falling out of practice and the *laukika gándharva* type of systematic-cum-scientific music gaining ascendency over it. In Greece, the microtones were devised in the beginning of the classical period by the Greek philosopher, Pythagoras, and the system was developed by the Pythagorians. In India, it is said that the microtones were devised by Brahmá or Brahmabharata, the first promulgator of the *gándharva* type of music, and afterwards it was made perfect by Nárada of the *Shiksá* (1st century, A. D.) and Bharata of the *Nátyasástra* in the 2nd century A. D. Nárada has mentioned about 5 basic minute tones—*diptá, áyatá, karuná, mridu* and *madhyá,* and he has called them *'shrutis'*. The names of those basic minute tones were very signi-

ficant with their specific meanings. Bharata has systematically determined and arranged 22 microtones (*shrutis*) on the basis of those 5 basic minute tones, and has termed them as *'játis'* or the *ádháras* of the 22 microtones. Thus we get in the 2nd century A. D. the *játi-vyakti* or *sámánya-vishesa* (*janaka-janya*) relation between the series of microtones, *diptá, áyatá, karuná,* etc. and *tivra, kumudavati, mandá,* etc. Bharata has also determined the exact bases of the seven tones, *shadja,* etc. (*svarasthánas*) in the ratio of 4 : 3 : 2, making experiment upon two *veenás* of equal size, *chala* and *achala* (i.e., one *veená* with shiftable frets and other with fixed frets). He has determined the 22 microtones in relation to 5 *játis* (*diptá,* etc.) thus:

nos. of the *shrutis.*	names of the *shrutis.*	*jâtis* and their names.	*svaras.*
1.	tivrâ	diptâ	
2.	kumudvati	âyatâ	
3.	mandâ	mridu	
4.	chandovati	madhyâ	Sa
5.	dayâvati	karunâ	
6.	ranjani	madhyâ	
7.	ratikâ	mridu	Ri
8.	raudri	diptâ	
9.	krodhâ	âyatâ	Ga
10.	vajrikâ	diptâ	
11.	prasârini	âyatâ	
12.	priti	mridu	
13.	mârjani	madhyâ	Ma
14.	kshiti	mridu	

nos. of the *shrutis.*	names of the *shrutis.*	*jâtis* and their names.	*svaras.*
15.	raktâ	madhyâ	
16.	sandipani	âyatâ	
17.	âlâpini	karunâ	Pa
18.	madanti	karunâ	
19.	rohini	âyatâ	
20.	ramyâ	madhyâ	Dha
21.	ugrâ	diptâ	
22.	kshobhini	madhyâ	Ni

This division of the *shrutis,* according to the *játis,* is also accepted by the authors on music of the Karnátic system. It should be remembered that all the names of the *shrutis* bear full significances of their own, and these significances are given according to eight aesthetic sentiments and moods (*rása* and *bháva*). On the basis of aesthetic sentiments and moods of the 5 *játis* i.e. *játi-shrutis* of Nárada, the 22 *shrutis* of Bharata are classified thus:

Nârada		Bharata
diptâ	=excited, bright, radiant.	*tivrâ.*
âyatâ	=extended, broad, wide.	*kumudavati.*
mridu	=soft, tender, mild, gentle.	*mandâ.*
madhyâ	=central, proper tolerable, middling.	*chandovati.*
karunâ	=sympathetic, compassionate, tenderness, merciful.	*dayâvati.*

II. *Evolution of Tones (svaras)*:

The primitive tribes of all countries of the world used to sing monotonous songs with one high tone at first. Gradually two tones, high and low came into practice. In the Vedic period, this practice also prevailed, though the order of the tones used to be more systematic. In the *Bráhmana* literature, we find references as to the method of chanting hymns with one tone only (*ekasvari-gáyana*), and it was also known as the *árchika-gáyana*. Similarly references to *gáthá-gáyana* (system of chanting or singing the hymns with two tones, high and low) and *sámika-gáyana* (system of chanting or singing of the hymns with three tones, high, medium and low) are found in the Vedic literature.

The Vedic music, *sámagána* was the earliest scientific method of singing in India. It became systematic when three base tones like *anudátta, svarita* and *udátta* evolved. The *svarita* was the harmonizing (*samáhára*) or balancing middle tone that was a combination of the partial tones of the *anudátta* and *udátta*. Well has it been said by Prof. Sámbamoorthy: "The Rigveda was recited to the three notes, *udátta, anudátta* and *svarita*, corresponding to *ri, ni* and *sa* of frequencies 10|9, 8|9 and 1 respectively, the *nisháda* being a note belonging to the lower octave". The nucleus of the scale (*tháta, mela* or *melakartá*) was formed in the arrangement of the three basic tones, *anudátta, svarita* and *udátta*.

The emergence of the solfa syllables, *sa, ri, ga, ma, pa, dha, ni* of the post-Vedic period, says Prof. Sámbamoorthy, "is the earliest landmark in the history of music. * * The European solfa system, *doh, ray, mi, fah, soh, la, si* originated only with Guido d' Areezzo (10th century A.D.) The solfa syllables *sa, ri, ga, ma, pa, dha, ni* laid the foundation for the development of Indian musicography (notation)". But it should be remembered that the seven Vedic tones, *prathama, dvitiya, tritiya, chaturtha, mandra* (*panchama*), *atisvárya* (*sastha*) and *krusta* (*saptama*) evolved earlier in the Vedic society, and they are, therefore, anterior to the post-Vedic *laukika* solfa syllables like *sa, ri, ga,* etc. There were some subsidiary tones like *játya, abhinihita, kshaipra, praslista, tairovanjana, pádavritta* and *tathábhávya.* Besides these, there evolved some other subsidiary tones like *vinardi, anirukta,* etc. The Vedic music, *sámagána* used to be sung with different tones, which evolved in a gradual process from one to seven, thus creating different strata like *árchika, gáthika, sámika, svarántara, audava, shádava* and *sampurna.* When the Vedic music became more systematised, they were used to be sung with four, five, six and seven tones. The Vedic tones evolved in downward process (*avarohana-krama*) thus:

Udâtta.... ....*krusta* (pa)
(high)

prathama (ma)
dvitiya (ga)

Svarita........ (medium)	*tritiya*	(ri)		Vide the Taittiriya-prâtishâkhya : *"tesham diptijño-palabdhih".*
	chaturtha	(sa)		
	mandra	(ni)	(dha)	
Anudâtta...... (low)	*atisvârya*	(dha)	(ni)	

According to the *Yájñavalkya, Náradi* and other *Shikshás,* the *laukika* (*gándharva* and *desi*) tones or solfa syllables evolved thus:

anudâtta	*svarita*	*udâtta*
ri, dha,	*sa, ma, pa,*	*ni, ga*

The solfa syllables, *sa, ri, ga,* etc. evolved in accordance with the concept of basic or *ádhara-shadja,* according to which the tones or tunes of the stringed and percussion instruments, and even the tones of the vocal music are harmonized even to this day, or it can be said that it is a common practice even to this day that all *rágas* and musical compositions are sung to the basic key-note, the *ádhára-shadja.* The fourth and fifth tones are the *samvádi-svaras* (consonance) of the *ádhara-shadja.*

All the tones of music before the Christian era were pure and not displaced (*vikrita*). In the *Nátyasástra* of the 2nd century A. D., we find two tones as displaced (*vikrita*) and they were *gándhara* and *nisháda* (i.e., *antara-gándhára* and *kákali-nisháda*). So in the beginning of the Christian era, the tones were divided into two, *shuddha* and *vikrita,* sharp and flat. The displacement in the tones were due to the shifting of the

subtle microtonal units (*shrutis*) of the tones. During the time of Shárangdeva i.e., in the early 13th century A. D., we find the use of a number of displaced (*vikrita*) tones in classical music, and their numbers were 19 i.e., 7 sharp and 12 flat= 19 tones in all. During Pandit Rámámatya's time (1150 A.D.), their numbers were minimised and only 7 displaced tones were used, which meant that 7 sharp and 7 displaced=14 tones were used in the North Indian system of music. During Venkatamakhi (1620 A.D.) and Tulajá's time (1729-1735 A.D.), the displaced or flat tones were limited to five, and the total number of tones used were 12 (7 sharp and 5 flat=12), and these numbers are still in practice in the North Indian system of music. But in the South Indian system, the pure (*shuddha*) and displaced (*vikrita*) tones are 12, and they are set forth in the following two tables:

Table I.

1.	ri^1	shuddha-rishabha	ra
2.	ri^2	chatushruti-rishabha	ri
3.	ri^3	shat-shruti-rishabha	ru
4.	g^1	shuddha-gândhâra	ga
5.	g^2	sâdhârana-gândhâra	gi
6.	g^3	antara-gândhâra	gu
7.	d^1	shuddha-dhaivata	dha
8.	d^2	chatushruti-dhaivata	dhi
9.	d^3	shat-shruti-dhaivata	dhu
10.	n^1	shuddha-nishâda	na
11.	n^2	kaishiki-nishâda	ni
12.	n^3	kâkali-nishâda	nu

Table II.

			South Indian		*North Indian*
S	sa	1.	shadja	=	shadja
r	ri (flat)	2.	shuddha-shadja	=	vikrita-rishabha.
g or R	ra	3.	shuddha-gândhâra	=	chatushruti-rishabha=tivra-rishabha.
R^1 or g	ga (flat)	4.	sâdhârana-gândhâra	=	shatshruti-rishabha=vikrita or komala gândhara
G^1	ga	5.	antara-gândhâra	=	tivra-gândhâra
m	ma	6.	shuddha-madhyama	=	shuddha-madhyama
M	ma (flat)	7.	prati-madhyama	=	tivra-madhyama
P	pa	8.	panchama	=	panchama
d	da (flat)	9.	shuddha-dhaivata	=	komala-dhaivata
n or D	dha	10.	chatushruti-dhaivata	=	shuddha-nishada=tivra-dhaivata
D^1 or n	ni (flat)	11.	kaishika-nishâda	=	satshruti-dhaivata
				=	komala-nishâda
N^1	na	12.	kâkali-nishâda	=	tivra-nishâda
S	sa (târa)	—.	shadja-(târa)	=	....

III. *Evolution of Murcchaná, Varna, Alamkára, Tána and Stháya*:

We find the practice of *murcchaná, varna, alamkára, tána, stháya* and other music-materials prevailing in India in the pre-Christian era. In the

Great Epic like the *Rámáyana* of the 400 B. C., it has been mentioned: *"sthána-murcchana-kovidau"* i.e., the wandering Bards like Lava and Kusha were well-versed in the art and science of the *gándharva* type of music: (a) *"tau tu gándharva-tattvajñau"* (b) *"bhrátarán svara-sampannau gadharvavivarupinam"* (vide IV canto). From these it is evident that in the *gándharva* type of music, songs were sung with the seven *shuddha játirágas*, having seven tones, *murcchaná, sthána* or register, rhythm and tempo, and aesthetic sentiment and mood (*rasa* and *bháva*): *"játibhih saptabhir-yuktam tantri-laya-samanvitam, * * rasair-yuktam kávyametadgáyatám"* (vide IV canto). The *alamkáras* were also in practice, along with the songs, and it has been mentioned in the *Rámáyana,* while it states: *"páthye geye cha madhuram"*. Abhinavagupta has stated in the commentary *Abhinavabhárati* that when any composition (*sáhitya*) possesses six *alamkáras* and sweet tones, it is known as a *páthya.* These six *alamkáras* are, according to Abhinavagupta, *svara* or tone, *sthána* or register, *varna, káku, alamkára* and *anga.* So the *kávya* or *sáhitya* of a song is called the *páthya,* when it is embellished by those six *alamkáras.* Bharata has also explained *páthya* in the *Nátyasástra* (XVII. 102), and has said: *"páthyam prayunjitam sadálamkárasamyuktam"*. Abhinavagupta has followed Bharata in this respect. Bharata has divided *páthya* into two,

Sanskrit and Prákrit. Therefore it is clear from the texts and commentaries that *murcchaná, alamkára, varna* and *tána* had already evolved in the pre-Christian era, in the beginning of the classical period.

(a) During the beginning of the Christian era, we come across the clear definitions and descriptions of the music-materials like *murcchaná, varna, alamkára,* etc., in the treatises like the *Náradishikshá* of the 1st century A. D., the *Nátyasástra* of the 2nd century A. D., the *Brihaddeshi* of the 5th-7th centuries A. D. *Nárada* of the *Shikshá* has said: *"tána-rága-svara-gráma-murcchaná tu lakshanam"* (II. 1). *Bharata* has stated that a *murcchaná* is but a series of the closely connected tones: *"kramayutáh"*. In the 5th-7th centuries A. D., we find a definition of *murcchaná* in the *Brihaddeshi,* in which Matanga has said: *"murcchámoha-samucchráyayoh"*, i.e., *murcchaná* is no other than the elaboration of the seed-form of the *rága,* and this is possible when the seven tones of a *rága* make themselves manifest by ascent and descent processes.

The *murcchanás* evolved from the *grámas* as their base, and so twenty-one *murcchanás* evolved from the three main *grāmas, shadja, madhyma* and *gándhára.* Each *murcchaná* possessed a special unit of aesthetic sentiment. Though Nárada has roughly said about twenty-one

and Bharata about fourteen ("*dvaigrāmikshchaturdasha*") *murcchanās*, yet by different arrangements of seven tones (=sa ni dha pa ma ga ri), 84 (7 ×12=84) variations of *murcchanā* might have evolved.

During the 5th-7th centuries A.D., we come across a new school, which maintained *murcchaná* with 12 tones. From the history of Indian music we come to know that Kohala, Nandikeshvara and to some extent Matanga, were the upholders of this school. In the *Brihaddeshi,* Matanga has said: "*sá murcchaná dvibhidhá sapta-svara-murcchaná dvadasha-svara-murcchaná cheti*", i.e., *murcchaná* was of two kinds: one, having 7 tones and the other, having 12 tones. (a) The *murcchaná* with 7 tones was divided into four parts: *purna, shádava, auduvita,* and *sádhárana,* The *purna* or heptatonic one contained 7 tones, hexatonic one, 6 tones, petnatonic one, 5 tones and the *sádhárana* one, two displaced (*vikrita*) tones, *antara-gándhára* and *kákali-nisháda*. (b) The *murcchaná* with 12 tones used to manifest themselves in three registers (*sthána*), low, medium and high (*mandra, madhya* and *tára*). As for example, Kohala has said,

Yojaniyo vudhair-nityam kramo
lakshanusáraltah|
Samsthápya murcchaná játirága-
bháshádi-siddhyaye||

And Nandikeshvara has said,

> Dvádasha-svara-sampanna jñátyavya
> murcchaná vudhaih|
> Játi-bháshádi-siddhyartham tára-
> mandrádi-siddhaye||

(b) The function of a *varna* is to manifest a song (along with a *rága*), and, therefore, it is known as the *gánakriyá*. The *varna* is of four kinds, *árohi, avarohi, stháyi* and *sanchári*. Different *alamkáras* evolved from those four *varnas*. The *alamkáras* are so called, because they adorn the *rágas* and the *gánas*. Now, from the *árohi-varna* evolved 12 *alamkáras* (*varnálamkáras*) such as, *vistirna, nishkarsha* (together with its *gátravarna*), *vindu*, etc. From the *avarohi* and *stháyi varnas* similar *alamkáras* evolved, and from the *sanchári-varna*, evolved 25 *alamkáras*.

(c) It has already been said that the *tánas* evolved during the pre-Christian era, and there were many *tánas*, which were named after different sacred sacrifies (*"yajñanámáni tánáni"*—vide the *Váyu-purána*, Matanga's *Brihaddeshi*, Nárada's *Sangita-makaranda*, etc.). In the beginning of the Christian era, 49 *tánas* evolved (vide the *Náradishikshá*, III. 8). Nárada has said in the *Shikshá* that 20 *tánas* evolved from the *madhyamagráma*, 14 from the *shadjagráma* and 15 from the *gándháragráma* (=49 *tánas*). But, during Bharata's time (2nd century A.D.), 84 *tánas*

evolved ("*chaturashiti*", NS. 28.33). Bharata has said that there are 49 *tánas* with six tones and 35 with five tones (=84), and besides these, there exist *tánas* with 7 tones (*sampurna-tána*). Bharata has further said about the *tánas*, applicable to musical instruments (*veená*, etc.), and they were divided into *pravesha* (low or soft) and *nigraha* (touch). Dattila has said that besides the simple *tánas*, there evolved gradually thousands of intricate or *kuta-tánas* (5033) in the later period, from different methods of plucking the strings of the musical instruments like *veená*, etc: "*krama-mutsrijya tantrinám*".

(d) Similarly different *gamakas* and *kákus* evolved during the pre-Christian era. The *gamakas* like *tiripa, sphurita, kampita, lina, ándolita, vali, tribhinna, kurula, áhata, ullasita, plávita, gumphita, mudrita, namita,* and *mishrita,* and *kákus* like *svara-káku, rága-kaku, anya-kaku, desha-kaku, kshetra-káku* and *yantra-káku,* etc. evolved in a gradual process. In the *Rámáyana,* we find that Lava and Kusha used to sing *rámáyana-gána* with the application of *káku*:

> Tam sa shushráva kákusthah purvácharya-
> vinirmitam |
> Apurvam páthyajátim cha geyena
> samalamkritam || etc.

(e) The *kákus* are the variations of the vocal sound for expressing different ideas. Abhinava-

gupta, Visvanáth Chakravurty, Rájá Bhojadeva of Dhára, Shárangdeva, Bhánuji Dikshit and others have explained the term *'káku'* in different ways. In the 2nd century A.D., we find that the *kákus* were used to express the eight aesthetic sentiments (*rasas*), which have been made explicit by Bharata in the *Nátyasástra.* The experts have observed that *káku* originates from a conjunction of palate, apex and vocal shord (*urah, shira* and *kantha*).

(f) The *stháyas* or musical phrases also evolved in the pre-Christian era, as the songs used to be improvised at that time with the *játirágas* and *grámarágas* (vide the *Rámáyana,* the *Mahábhárata* and the *Harivamsha*). The *stháyas* or *tháyas* are the outlines of musical frames (*ákára*), upon which the structures of the *rágas* are built. From the 5th-7th to 9-11th centuries A.D., the *stháyas* began to be conceived and scientifically arranged, upon which different *anga-rágas* like *bháshá, vibháshá, antarabháshá,* along with the ancient *játi* and *gráma rágas* began to be evolved. Different kinds of *stháya* like *vena, gati, jáyi, anujáyi, vali,* etc., evolved as different bases (*sthánas*) of the *rágas.*

IV. *Evolution of Ten Essentials* (*dasha-lakshmanas*):

The ten essentials of Indian music reached high watermark in their evolutionary process, when the music-consciousness of the people of the society be-

came mature and keen. The ten essentials like initials (*graha*), sonant (*amsha*), higher (*tára*), lower (*mandra*), concluding (*nyása*), medial (*apanyása*), rare (*alptva*), abundance (*vahutva*), hexatonic (*shádava*), and pentatonic (*audava*) evolved as qualities, for determining the genuine form and nature of the melodic types or *rágas*. The essentials became necessary when the folk tunes of different countries and nations began to infiltrate into the stock of the classical music, and so they were considered as the means for preserving the intrinsic purity of the *rága*-forms.

In the 2nd century A.D., we come across those essentials in Bharata's *Nátyasástra* in a very definite form, and this fact undoubtedly proves the existence of the essentials even in the pre-Christian era. The essentials had in them theoretical-cum-grammatical value. Gradually there happened many admixture in the domain of *rágas, márga* and *desi*, —urban and rural, from the 3rd-4th centuries to 5th-7th centuries A.D., and as such the ten essentials played an important role at that time, for determining their classical character, and even upto this time that tradition is upheld and followed with esteem.

Bharata has said,

Grahámshau tára-mandrau cha
nyásopanyása eva cha |
Alpatvam cha vahutvam cha
shádavauduvite tathá ||

It has been mentioned before that the essentials were known as the determining factors of the *rágas,* and through them the real forms and natures of the *rágas* used to be ascertained. As Bharata has admitted that he owed his debt to the ancient preceptor, Brahmá, in compiling his book on the dramaturgy (i.e. the *Nátyasástra*), it can further be taken for certain that the ten essentials existed before him, either in seed form or in somewhat obscure manner, and he knowingly adopted them in his system and applied them for practical purposes.

It may be interesting to note that though Bharata has scientifically used those ten essentials, yet there were some indefiniteness in the connotation of some of the essentials. As for example, Bharata has used the terms, *graha* and *amsha* in one and the same sense, and again he has used the terms, *amsha* and *vádi* side by side. Besides, he has ascertained more than one *amsha* of a *rága* (*játirága*). Regarding the essentials, *graha* and *amsha,* he has said,

> Grahastu sarva-játinámamsha eva hi kirtitah|
> Yat pravrittam bhaved-gánam so'msho graha vikalpitah||

That is, where-from a song or a part of song takes its start (*"yat pravrittam bhaved gánam"*), it is known as a *graha,* whereas when a *rága* fully manifests itself from its starting point (*"tatra*

amsho náma * yasmin vasati rágastu yasmác-chaiva pravartate"*), it is known as *amsha*. But Matanga's statement or definition in this respect appears to be more clear, when he has said that the starting tone of a *rága* is the initial or *graha* (*"ap-radhánabhuttah"*), and the dominant tone is the *amsha* (*"pradhánabhutah"*). In fact, the significance of the term *graha* used to be altogether different from that of *amsha,* during Matanga's time, in the 5th-7th centuries A.D. Matanga has stated that the sonant (*amsha* or *vádi*), being universal and cause of the manifestation of the *rága,* is prominent or predominant: *"rága-janakatvád vyápakatváccha amshasya prádhányam"*. Again, during Bharata's time (2nd century A.D.), both the terms, *amsha* and *vádi* came to be used for determining a *rága* with different significances to some extent, whereas during Shárangdeva's time, in the early 13th century, these two terms came to be used in the identical sense. The commentator, Kallináth has stated: *"sa vádi yogyatávashát amsha syát rakti-vyáñjakatvát"*, i.e. both *amsha* and *vádi* used to convey the idea of creating the pleasing sensations of the *rágas*.

The term, *nyása* conveys the idea of the concluding tone: *"nyáso hi anga-samáptau"*. The *apanyása* means the medial stop, and it is used in the compositions of the songs, which are known as *vidári*. The *samnyása* means a tone which is not antagonistic to the sonant or *vádi,* and consti-

tutes the latter part of the song. The term *alpatva* conveys the idea of rare use of tones in a *rága*. It is used in two different ways: tones that are dropped other than the sonant (*anabhyása*) and the tones that rarely touch the composition of a *rága* (*lamghana*). The *vahutva* means abundance of tones in a *rága*. In relation to *vahutva*, there is a subsidiary essential, known as *antaramárga* which generally avoids *nyása*, *apanyása*, *vinyása*, *sanyása*, *graha* and *amsha* or *vádi*, and, from time to time adopts the role of *alpatva* in its dual aspects in consonance with *amsha* or *vádi*. The *mandra* signifies the tone or tones of the lower octave, whereas *shádavatva* and *audavatva* signify the hexatonic and pentatonic forms of the *rágas*.

Besides these essentials, we find the practice of tones, sonant (*vádi*), consonant (*samvádi*), assonant (*anuvádi*) and dissonant (*vivádi*). All these determining categories evolved in relation to the dominant tone sonant (*amsha* or *vádi*). The tones, consonant and dissonant ones are subordinate to the sonant, whereas the dissonant or *vivádi* brings disharmony and want of *raktibháva* (pleasing quality) in the *rágas*.

V. *Evolution of the Concept of Rága*:

A *rága* is the product of permutation and combination of tones which creates sweet and soothing impressions (*samskára*) in the mind. This definition we get from Matanga's *Brihaddeshi* of

the 5th-7th centuries A.D. It is said that in the beginning of the classical period, when Brahmá or Brahmabharata innovated the new system of the *gándharva* or *márga* type of music, incorporating most of the materials of the Vedic music, seven pure (*shuddha*) *játis* were used in the songs (*gánas*). In the *Rámáyana* (400 B.C.), we find that seven *shuddha játis* (*játirágas*) were used in the *rámáyana-gána*. In the *Mahábhárata* (300 B.C.) and the *Harivamsha* (200 B.C.), we find mention of six *grámarágas*. Bharata has said in the *Nátyasástra* that not only the *grámarágas*, but also the *rágas, gándharva* and *desi*, evolved from the *játis* i.e. *játirágas*. Bharata has not only described in the *Nátyasástra* (2nd century A.D.) the seven *shuddha játis*, but also 11 more mixed *játis* (7+11=18 *játis*). He has mentioned their specific ten characteristic (*dasha-lakshmanas*) so as to determine them as *rágas*. But he has not given any definition of the word *'rága'*, whereas Matanga has defined it in his *Brihaddeshi*. Some are of opinion that the *rágas* of the regional or *desi* type of music, being the product of an admixture of different *rágas*, were more pleasing to the heart (*hridaya-ranjaka*) than those of the *gándharva* or *márga* types. Prof. Sámbhamoorthy has said that the *hridaya-ranjaka* character was the tie of the *desi* music and possessed more vigour and attractive feature, and so Matanga has significantly

styled his musical work as *Brihaddeshi*. But whatever may be the controversy regarding the pleasing character or ties of *gándharva* and *desi* music, we may arrive at the conclusion from a close scrutiny of the ancient treatises on music that the evolution of the clear concept of *rága* was at work in the beginning of the classical period in the 600-500 B.C., though it is believed to have existed in a nucleus form in the Vedic period.

VI. *Evolution of the Rága*:

Definite form of *rágas* emerged during the classical-cum-epic period. Before the *Rámáyana* was compiled in a book form (400 B.C.), seven pure (*shuddha*) *játis* (*játirágas*) evolved in the beginning of the classical period (600-500 B.C.). In the *Rámáyana* (vide canto IV), we find the use of seven *suddha játis* or *játirágas* in songs. The *játis* were the causal or basic *rágas*, from which evolved all kinds of *rágas, márga* and *desi*. The term *'játi'* connotes the idea of the universal (*sámánya*) like the *Bráhmana, Kshatriya* castes, etc. It is like a main die wherein all the *rágas* were casted alike. It is, therefore, regarded as the main source or fountainhead of all the melodic forms. In the *Máhábharata-Harivamsha* (300-200 B.C.), we find the use of six *grámarágas* (*shad-grámarágáh*") in different kinds of song. These six or seven *grámarágas* have fully been dealt with by Nárada in the *Náradishiksá* of the 1st century A.D.

Further development in the *játis* or *játirágas* is evident in Bharata's *Nátyasástra* of the 2nd century A.D. Bharata has mentioned about 7 (*shuddha*) and 11 (*vikrita*)=18 *játis* or *játirágas*, and from this it is evident that before or during the time of Bharata eleven more *játirágas* evolved. Dattila (2nd-3rd centuries A.D.) has also described about 18 *játirágas* in the *Dattilam*. The *grámarágas* also existed side by side with the *játirágas* during Bharata and Dattila.

The names of the six or seven *grámarágas* have been mentioned in Nárada's *Shiksá* as well as in the Kudumiámálai Rock-Inscriptions in the Padukotai State, South India. These Rock-Inscriptions were caused to be inscribed by Rájá Mahendravurman in the 7th century A.D. The names of the 18 *játirágas* have been given in the *Nátyasástra* (vide *Káshi* ed. chap. 28th). The names of the seven *grámarágas* (as the *Náradishiksá,* and the Kudumiámálai Rock-Inscriptions have mentioned) are: *shadjagráma, madhyamagráma, shádava, sádhárita, panchama, kaishika* and *kaishika-madhyama*. The correct notations of these 7 *grámarágas* remain engraved on the Kudumiámálai Rock-Inscriptions, and Nárada has also described about their tonal forms (*svara-rupas*) in verses.

The periods, raging from the 5th to 7th centuries, are very important in the history of Indian music, because during this time, numerous regional

tunes were incorporated in the fold of the classical tunes or *rágas*. The *bháshárágas* (subordinate melodic types) evolved from the *grámarágas*. The *bháshárágas* were divided into four classes, and they were: *mula* (original), *samkirna* (mixed), *deshaja* (regional) and *cháyáshraya* (dependent). Now let us show how the *márga* and formalised *desi rágas* evolved in a gradual process:

(a) *Evolution of the Játirágas*:

It should be remembered that the *gándháragráma* (ancient ga-scale) became obsolete during the time of Bharata of the *Nátyasástra* fame. The pure or *shuddha játirágas* were named after seven *laukika* tones, *shadja, rishabha, gándhára, madhyama, panchama, dhaivata* and *nisháda,* and, therefore, their names were: *shádji, árshabhai, gándhári, madhyamá, panchami, dhaivati* and *naishádi* or *nishadavati.* These seven *shuddha játirágas* evolved respectively from *shadja* and *madhyama grámas* thus:

From the *shadjagráma—shádji, árshabhi, dhaivati* and *nishádavati,*

From the *madhyamagráma—gándhári, madhyamá* and *panchami.*

The mixed (displaced or *vikrita*) *játirágas* (eleven) evolved from the admixture of the *suddha* (placed or pure) seven *játirágas* from the two *grámas, shadja* and *madhyamá* thus:

1. *Shadja-kaishiki*...... from the admixture of *shâdji* and *gândhâri,*

2. *Shadja-madhamâ*... „ „ „ *shâdji* and *madhyamâ*,
3. *Gândhara-panchami* „ „ „ *gândhâri* and *panchami*,
4. *Andhri*.............. „ „ „ *gândhâri* and *àrshabhi*,
5. *Shadjodichyavati*.... „ „ „ *shâdji*, *gândhâri* and *dhaivati*,
6. *Karmâravi*.......... „ „ „ *ârshabhi*, *panchami*, and *naishâdi*,
7. *Nandayanti*........ „ „ „ *ârshabhi*, *gândhâri* and *panchami*.
8. *Gandharodichyavâ*.. „ „ „ *gândhâri*, *dhaivati*, *shâdji* and *madhyama*,
9. *Madhymodichayavâ* „ „ „ *madhyamâ*, *panchami*, *gândhâri* and *dhaivati*,
10. *Raktagândhâri*..... „ „ „ *gândhâri*, *madhyamâ*, *panchami* and *naishâdi*,
11. *Kaishiki*............ „ „ „ *shâdji*, *gândhâri*, *madhyamâ*, *panchami*, *dhaivati* and *naishâdi*.

(b) *Evolution of the Grámarágas*:

The six (those that have been mentioned in the *Harivamsha-purána*) or seven (those that have been described in the *Náradishiksá* and Kudumi-

ámálai Inscriptions) *grámarágas* were pure or *shuddha* ones, and afterwards 23 mixed (displaced or modified) *grámarágas* evolved. There was a time (5th-7th centuries A.D.), when some *gitis* were known by their *rágas,* and so they came to be known as the *rágagitis.* Though there are controversies as regard their number, yet most of the ancient musicologists are of opinion that there were five main *rágagitis,* and they were *shuddhá, bhinná, gauda, veshará* and *saádhárani* (vide *Brihaddeshi*). It has been said that the pure type of the *grámarágas* were six or seven in number. In course of time, the *vikrita grámarágas* evolved and were incorporated in *bhinná* and other *rágagitis.*

The seven *shuddha grámarágas* evolved from the two *grámas, shadja* and *madhyama* thus:

I. *Shuddhá*..7
- (a) evolved from the *shadjagráma*:
  1. kaishika-madhyama,
  2. sádhárita,
  3. shadjagráma,
- (b) evolved from the *madhamagráma*:
  4. madhyamagráma,
  5. shádava,
  6. panchama,
  7. kaishika.

II. *Bhinná*..5
- (a) evolved from the *shadjagráma*:
  1. bhinna-shadja,

2. kaishika-madhyama,

(b) evolved from the *madhyamagráma*:

3. kaishika,
4. tána,
5. bhinna-panchama.

III. *Gauda*..3

(a) evolved from the *shadjagráma*:

1. gauda-kaishika-madhyama,
2. gauda-panchama,

(b) evolved from the *madhyamagráma*:

3. gauda-kaishika.

IV. *Bešhará*..8

(a) evolved from the *shadjagráma*:

1. takka,
2. veshará-shádava,
3. sauviri,

(b) evolved from the *madhyamagráma*:

4. botta,
5. málava-kaishika,
6. málava-panchama,

(c) evolved from both the *shadja* and *madhyama grámas*:

7. takka-kaishika,
8. hindola.

V. *Sádharani*..7

(a) evolved from the *shadjagráma*:

1. rupa-sádhárana,
2. shaka,
3. bhasmána-panchama,

(b) evolved from the *madhyamagráma*:
4. narta,
5. gándhára-pañchama,
6. shadja-kaishika,
7. kakubha.

(b) *Evolution of the Bháshárágas or Angarágas*:

Again from these *grámarágas*, emerged different kinds of subordinate or *bháshá* or *anga rágas*, and Shárangdeva has said that 268 *rágas* evolved from the *grámarágas*:

Sarveshámiti ragánám militánám shata-dvayam|
Chatu'shashtyadhikam vrute shrángi
shrikaranágrani||

which means,

grâmarâgas	=	30
uparâgas	=	8
râgas	=	20
râgângarâgas	=	8
(those were ancient)		
ancient bhâshângarâgas	=	11
„ kriânga-râgas	=	12
„ upânga-râgas	=	3
bhâshârâgas	=	96
vibhâshâ-râgas	=	20
antarabhâshâ-râgas	=	4
râgânga-râgas (those were practised during Shrângadeva)	=	13
bhâshânga-râgas	=	9
kriânga-râgas	=	3
upânga-râgas	=	27
Total râgas	=	264

It should be remembered that the evolution of the *rágas* was in a gradual process. As for example, the *grámarágas* evolved from the *játis* or causal *játirágas*, the *bhásháragas* from the *grámarágas*, the *vibhásharágas* from the *bháshá-rágas*, and the *antarabháshá-rágas* from the *vibhásharágas*. The *bháshá, vibháshá* and *antara-bháshá rágas* were all *anga* or subordinate *rágas*. The *rágánga, bhashánga, kriyánga* and *upánga rágas* all came out from the *grámarágas* which may be considered as their fountainhead. As regard the evolution of the mediaeval and modern *rágas* and *ráginis*, it can be said that all of them owe their origin to the *grámarágas* or *játirágas*. The *janya-janaka* system of the *rágas* evolved later on, and so we get the *janaka rágas* as six or more than that and *janya rágas* as thirty or thirty-six or more.

It will be fruitful to consult the books on music, written by Vidyáranya Muni, Pundarika Vitthala, Somanáth, Sri Kántha, Dámodera Misra, Ahobala, Srinivása, and others in this context. All the mediaeval and modern *rágas* evolved from the basic scales or *thátas* or *melas* or *melakartás*. Venkatamakhi has devised 72 *melakartás*, and in relation to those *melakartás* numerous *rágas* evolved to enrich the treasury of the South Indian music (vide the *Chaturdandiprakáshiká*).

VII. Evolution of the Scales:

The scales (Latin—*scala—ladder*) are the

arrangements of different tones (seven tones) which are the fountainhead of the melodic types or *rágas*. The *sáman* scale is the most ancient one in Indian music. It is said that the scale of the *sáman* singing began with the Vedic tone, *krusta,* corresponding to the *laukika* tone *panchama* of the lower octave in a downward process (*avarohann-kramá*). The civilized nations of yore were conversant with the process of deriving modal shift of tonic or basic tone. Well has it been said by Prof. Sámbamoorthy in connection with this method that "the scale to which the process is applied, is referred to as the basic *scale.* By taking each note of the basic scale as the tonic or *ádhára-shadja* and playing the self-same notes of the original scale, new scales result. New scale results because of the re-distribution of intervals, consequent on the shifting of the *ádhára-shadaja.* This process is popularly known as *graha-bhedam, grahasvara-bhedam* and *shruti-bhedam*".

Some are of opinion that the ancient *sáman* scale evolved in a gradual progress. At first, the *sámagánas* were sung with the basic tones like *udátta, anudátta* and *svarita,* which corresponded with the *laukika* (post-Vedic) tones, *rishabha, nisháda* and *shadja* (of frequencies of 10|9, 8|9 and 1). These three base tones really formed a scale. Gradually this scale of three base tones developed "into a quadratonic scale with the addition of *ga* (32|27), a semi-tone above *ri*", and,

therefore, the scale formed as *ga, ri, ni, sa* was in a *svarántara* cast. Next the tone, *dhaivata* (*dha* 5|6) was added, and consequently the pentatonic scale *ga, ri, ni, sa, dha* evolved. After it, we find the hexatonic scale with six tones like *ma, ga, ri, sa, ni, dha,* with the addition of *madhyama* (*ma* 4|3) above. At last the heptatonic scale with seven tones evolved and we got the tone-series as *ma, ga, ri, sa*|and *sa, ni, dha, pa;* with the addition of the tone *pañchama* (*pa* 3|4) *below.* "The scale of the *sámagána*", says Prof. Sámbamoorthy, "was a downward scale, and *ma, ga, ri, sa* and *sa, ni, dha, pa* were perfectly balanced and systematic tetrachords, the extreme notes of each tetrachord bearing the ratio 3 : 4. Thus the *sámagána* scale may be regarded as a *madhyama* scale. When *sa, n, d, p* was sung, an octave higher, the idea of an octave was perceived. The *sáma-saptaka* gave birth to the *shadjagráma,* the primordial scale of Indian music".

It is said that the *shadjagráma* was the fixed scale of the Vedic music, *sámagána,* and this scale was of three kinds, low, medium and high, according to their bases in the three registers, *mandra, madhya* and *tára.* The *Rik-prátishákhhya* has supported it when it says: *"trini mandram madhyama-muttaman cha, sthánányáhuh saptayamáni váchah".* It should be remembered that all the tones in the scale of the *sámagána* were pure (*shuddha*).

We know that there were three basic scales or *grámas* in ancient India and they were *shadja, madhyama* and *gándhára*. The *shadjagráma* first evolved in the Vedic time, and it has already been said that the *shadjagráma* was the scale of the Vedic songs, *sámagána* and it consisted all the *shuddha svaras*. The *madhyamagráma* and the *gándharagráma* evolved gradually after it. The *grámas* used to play the role of scales in the ancient music system of India. Gradually the *murcchanás* evolved from the *grámas* i.e. from the seven tones of the *grámas,* and they were 21 in number. In the ancient treatises on music, it has been mentioned that the *svaras* evolved from the *shrutis,* the *grámas* from the *svaras, murcchanás* from the *grámas,* the *játis* from the *murcchanas* and the *rágas* from the *játis*. In fact, when the *murcchanás* came into being, they began to play the role of the scales, being recognised as the receptacles (*ádhára*) of the *rágas*. The *murchhanás* were framed out of the seven tones, and so the *murchhanás* of the three *grámas* were 21 in number as it has been said before. Matanga and Nandikeshvara have mentioned about the *murchhanás,* constituted out of 12 *svaras* ("*dvádasha-svara-sampanna*"), whereas Bharata and most of the post-Bharata musicologists have recognised *murchhanás* with only seven *svaras* ("*sapta-svarátmiká*"). During Bharata's time (2nd century A.D.), the *gándháragráma* became out of practice, and so he

mentioned about 7+7=14 *murchhanás* of the *grámas, shadja* and *madhyama.* Nárada of the *Shikshá* fame, Nárada of the *Makaranda,* the *Puránakaras,* Kálidása and others have mentioned about the *murchhanás* of the *gándharagráma.* Gradually the *murchhanás* came to be replaced by the new scales or *melas* or *thátas* or *melakartás* or *samsthánas.* Thus we find the stages of the scales as (1) *gráma*-scale, (2) *murchhaná*-scale, and (3) *mela* or *melakartá*-scale.

A clear-cut definition of the *mela* we came across for the first time in Pandit Somanáth's *Rágavibodha* of the early 17th century A.D., and there we find the name *tháta* of Persian origin. The name, *melakartá* was given by the music authors of the Karnátic system. But it should be remembered that the definite form of *mela* evolved long before Pt. Somanáth. As we find that Mádhavácharya-Vidyáranya (14th century A.D.) formulated 19 *melas* in his *Sangitasára,* Pandit Rámámatya (1550 A.D.) formulated 20 *melas* in his *Svaramelakalánidhi* and Pt. Pundarika Vitthala (1590 A.D.), 19 *melas* in his *Sadrágachandrodaya.* Pt. Vitthala lived during the time of Emperor Akbar (1556-1605 A.D.). Somanáth has said that as the series or arrangements of tones unify the melody-types or *rágas* they are called '*mela*'. Sometimes they are known as '*tháta*' ("*milanti vargi bhavanti rága yatreti tadáshráyah svarasamthána-*

vishesá meláh, 'tháta' iti bháshdyam, te kathyante * * "). Pt. Somanáth has further said that by different arrangements of sharp (*shuddha*) and flat (*vikrita*) tones, 960 *melas* could be evolved. After Pt. Somanáth, we find different numbers of *melas* in the works of different authors on music of different times. In the 1620 A.D., Pandit Venkatamakhi formulated 72 *melakartás,* though most of them were out of practice during his life-time. In the middle of the 17th century A.D., we find 12 *melas* or *samsthánas* in Kavi Lochana's *Rágatarangini,* and it seems that on that basis, Pandit V. N. Bhátkhande devised 10 *melas* to determine all kinds of *rágas.* The *melas,* as selected by Bhátkhandeji, are: (1) vilavala, (2) *kalyána,* (3) *khámbáj,* (4) *bhairava,* (5) *purvi,* (6) *maravá,* (7) *káphi,* (8) *ásávari,* (9) *bhairavi* and (10) *todi.* Again some have devised 32 *melas* of *shuddha-ma* and *tivra-ma,* with the admixture of the first and last parts (4+4) of these 10 *melas* of Bhátkhandeji. These 32 *melas* are known as the *purva-mela* and the *uttara-mela.*

VIII. Evolution of the Gitis and the Prabandhas:

The evolution of different types of *giti* and *prabandha* are required to be studied from the theoretical, practical and historical viewpoints. Well has it been said by Prof. Sámbamoorthy that the enternal law of music is the *survival of the beautiful* in the realm of *lakshya* or musical com-

positions and the *survival of the useful* in the realm of *lakshana* or musicology. The ancient musical form was the *sámagána,* which was known as the Vedic music. In the classical period, different kinds of *gitis,* composed for the purpose of dramatic performances (*abhinaya*) evolved, and they are in evidence in Bharata's *Nátyasástra* and also in different Sanskrit dramas and poetics. Those *gitis* possessed some determining characteristics like *varna, alamkára, sthána, dhátu, vritti, játi, rasa* and *bháva, etc.*

The songs, which were used to be sung either with seven *shuddha* or both *shuddha* and *vikrita játis* (*játirágas*), were known as the *játigána.* In the *Rámáyana* (400 B.C.), we find that Lava and Kusha used to sing the *játigána* with the *sáhitya* as the episode of Rámchandra. In the *Nátyasástra,* Bharata has mentioned about *'dhruvávidhana kartavyá játigáne prayatnatah"* (vide 29th Chapt. Káshi ed.). The *játigánas* were surcharged with aesthetic sentiments (*rasa*) and moods (*bháva*). He has also mentioned about the *brahmagitis* which were no other than *madraka, aparántaka, ullopya, prakari, robindaka* and *uttara* (=7) + *chandaka, ásárita, vardhamánaka, pánika, richa, gáthá* and *sáma* (=7)=14 types of *gitis.* It is certain that those types of songs (*gitis*) were practised even before the *Nátyasástra* (2nd century A.D.). The compositions (*sáhitya*) of the *brahmagitis* were panegyrics of Lord Siva (*'sivastuti'*). Besides

Bharata (vide the *Nátyasástra,* XXXII, 416), Matanga, Párshvadeva and specially Shárangdeva have elaborately dealt with those classical *gitis* (vide the *Sangita-Ratnákara,* Chap. V, *táladhyava*) describing their specific forms and giving precise definitions. The *kapála* and *kambala* types of the *gitis* were also current in ancient times, and Shárangdeva has described those types in the *Sangita-Ratnákara.*

Again Bharata has described about the *gitis, mágadhi, ardha-mágadhi, sambhávitá* and *prithulá* in the *Nátyasástra.* He has said,

> Atah urdham prabakshámi gitánámapi
> lakshanam ||
> Prathama mágadhi jñeya dvitiya
> chárdha-mágadhi |
> Sambhávitá tritiya cha chaturthi
> prithulá smrita ||
>
> —NS. XXXI. 76-77.

It has been said that the *giti, mágadhi* was named after the country Magadha (*Magadha-desha*), and so some scholars consider it to be a regional type of song ('*magadha-deshaja*). Bharata has observed that the *mágadhi-giti* used to be sung with the help of three *vrittis,* the *ardha-mágadhi* with half of those *vrittis, sambhávitá* with heavy sounding letters ('*gurvakshara-samanvita*') and *prithulá* with light sounding letters. According to Abhinavagupta, these *gitis* were sung along with the

classical dramatic song *dhruvá,* and they possessed different *varnas, alamkáras, chhandas* and *aksharas.*

During the 2nd—5th-7th century A.D., some of the *rágagitis* like *shuddhá, bhinná* or *bhinnaká, gaudi* or *gaudiká, rága, sádhárani, bháshá,* and *vibháshá* evolved. Regarding the numbers of these *rágagitis,* there remain controversies, for Matanga has admitted them to be 7, Durgáshakti 5, and Yáshtika 3. Matanga has defined these 7 kinds of *rágagiti* in the *Brihaddeshi* (vide *slokas* 285-90). The *rágagitis* were so called because they were known by their respective *rágas.* To describe some of the salient features of these seven *rágagitis,* it can be said: (1) the nature of the *shuddhágiti* was mild. The tones (the movement of the tones) were straight and stretched in three registers (*sthánas*), *mandra, madhya* and *tára.* (2) The tones of the *bhinná* were crooked (*i.e.* undulating in movement), but subtle and possessed *gamakas.* (3) The tones of the *gaudi* were closed together and the *gamakas* that were used, were played in three parts. The tones of the lower register (*mandra*) were produced with repeated sounds of *a-kára* and *u-kára* from the conjunction of chin and breast (*chibuka* and *vaksha*). (4) The *rága* was rhythmic and soothing, and possessed *gamakas* and four *varnas,* and was surcharged with aesthetic sentiments and moods (*rasa* and *bhāva*). (5) The tones of the *sádhárani* were

straight in movement, and rhythmic, and were produced in rapid tempo. This *giti* was produced with plain *kākus*. The *sádhárani* was known by the combination of all the *gitis,* (6) The *bháshá* which possessed *kákus* and some tremulous tones, was sweet and soothing, (7) the *vibháshá* was very pleasing to all. It was majestic and at the same time graceful. It possessed *gamakas,* and its tones were drawn upto high (*tára*) register.

From those *rágagitis* numerous *grámarágas* evolved, and from the *grámarágas,* evolved *bháshá, vibháshá* and *antarabháshá rāgas* (it has already been discussed before in connection with the evolution of the *rágas*).

Now, simultaneously with the *gitis,* mentioned in the preceding paragraph, different kinds of *prabandha-gitis* evolved to enrich the coffer of Indian music. In the 5th-7th century A.D., we find emergence and use of many *desi* (classico-regional) *prabandhas* (*'deshikára-prabandha'*) like *kánda, vritta, gadya, dandaka, varnaka, áryápidháyaka, karshita-gáthá, dvipathaka, vardhati, kaiváta, dvipadi, vartani, dhenki, ekatáli,* etc. (vide details in Matanga's *Brihaddeshi*). In the 9th-11th century A.D., Párshvadeva has given full description of different kinds of *prabandhas* in the *Sangita-samayasára,* and Shárangdeva in a more systematic and detailed manner in the *Sangita-Ratnákara.* During Párshvadeva's time (9th—11th A.D.), we find that the *prabandhas* were divided

into three classes, *prabandha, rupaka* and *vastu*. He has defined *prabandha* as *"chaturbhir-dhátubhih shadbhishcha-angairyah syát pra-bandhate tasmát prabandhah,"* i.e. the *gitis*, which were formed of four or six music parts (*dhátus*), were known as *prabandha*. Or it can be said that the *prabandhas* possessed three, four, five or six *dhátus*, though Párshvadeva has divided the *prabandhas* into only three classes: *"dvidháturvá tridháturvá chaturdháturathapi vá, prabandha-strividháh"*. The *prabandhas* were again sub-divided into two classes, *niryaukta* or *nibaddha* and *aniryukta* or *anibaddha*. The *niryukta* or *nibaddha prabandha* used to be measured by time-beats or *tálas*, whereas *aniryukta* or *anibaddha* was without *tála*. The *anibaddha* was like the *álápa* or elaboration of the tones of a *rága*.

The *prabandhas* further possessed six limbs (*angas*) like *páta, tena* or *tenaka, viruda pada, tála* and *svara*. The *padas* (*sáhitya*) of the *probandhas* were composed in *Sanskrit, Prákrit* and *Apabhramsha* languages. The *prabandhas* were determined by 5 *játis* like *medini, ánandini, dipani, bhāvini* and *tárávali*.

During the 9th-11th century A.D., the *prabandhas* came to be divided into three categories, *suda, áli* and *viprakirna*. Shárangdeva has followed Párshvadeva in this matter. The *suda* was again divided into two parts, *shuddha* (pure) and

sálaga (mixed). (a) The *suddha-suda-prabandha* again was divided into 8 parts, and they were *elá, karana, dhenki vartani, jhombada, lomba, rása* and *ekatáli.* (b) The *sálaga-suda-prabandha* was divided into 7 parts, and they were *dhruva, mantha, pratimantha, nissáruka, adda, rása,* and *ekatáli.* (c) The *áli-prabandha* was divided into 25 parts and they were *varna, varnasvara, gadya, kaiváda, angachárini, danda, turangalila, gajalila, dvipadi,* etc. (vide *Sangita-Ratnákara, prabandha* chapter). (d) the *viprakirna-prabandha* was divided into *shriranga, tripadi, chatushpadi, shatpadi, vastu, vijaya,* etc. (e) other *prabandhas* were *virashringara, chaturanga, sharabhalila, suryaprakasha, chandraprakasha, ranaranga, nandana* and *navaratna.* There were also other *prabandhas* with different parts. Some of the musical compositions (*prabandhas*) evolved under the head of different *elás* like *gana, mátrá, varna, varnamálá, deshákhya,* etc. and these have elaborately been described by Párshvadeva and Shárangdeva. These *elā* type of musical compositions possessed *chhanda, alamkára, rasa,* etc. (vide Matanga's *Brihaddeshi,* p. 147).

Gradually other *prabandha-gitis* evolved after the designs of the ancient ones, to suit the taste and temperament of the new society, and they were *dhruvapada* or *dhrupad* (the rectified form of the *sálaga-suda dhruva-prabandha,* and this form was patronised by Rájá Mán Tonwár (1486—1517 A.D.) and the then stalwart musicians like

Baksu, Macchu Bhánu and others of Gwálior), *dháru,* and different types of modern *prabandha* like *dhámára, kheyál, tappá, thumri, dádrá, gazal, kájri, rasiá, bhajan astapadi, tárānā, lavani, phatká, kirtanam, gitam, rāgamáliká, kriti, padam, jáváli, tilláná, svarajáti, játisvaram, varna, odam, devara, mangalam,* etc. In Bengal, there evolved the *padávali-kirtana, vául, bhátiyáli, kavigána, gambhirá, jári, sāri* and many other modern *gitis* and *prabandhas.* In Mahárástra, *abhangas,* composed by different mystic saints, *doháras, kirtanas, ovis,* etc. also evolved during different periods.

IX. *Evolution of the Veená, Venu and Mridanga (Drum)*:

Of the musical instruments, *veená, venu* and *mridanga* are the most ancient ones. In the *Samhitás* like *Rigveda, Sámaveda, Yajurveda* and *Atharvaveda,* and in different *Bráhmanas,* there are references of crude form of durms, known as *bhumi-dundubhi, dundubhi, panava, karkari,* etc. The *bhumi-dundubhi* was perhaps the most ancient and primitive form of drum. It used to be curved in earth in the form of a large hollow or pit and covered with the thick skin of any wild animal. It used to be struck with one or two log or logs of wood, and a deep resonant sound was produced. The sound of the *bhumi-dundubhi* could be heard

from a very long distance. Afterwards the *dundubhi* came into use. It used to be shaped out of the hollow trunk of a tree, the upper part of which was used to be covered with the skin of the animal. The *dundubhi* was somewhat a refined form of the *bhumi-dundubhi.* The *pushkara, mridanga, bhánda-vádya,* etc. of the later date were the prototypes of the ancient *bhumi-dundubhi* and *dundubhi.* Even the *pákhwaj* and *khola* of our time are later emanation from the same.

The *veená* is an ancient musical instrument, and it evolved from the primitive bow-instrument (*dhanuryantram*). The bow was the most important weapon of the primitive hunting people. They used to hunt all kinds of wild animals with the help of bows and arrows. Like the *bhumi-dundubhi* the bows were used to produce high sounding notes, serving as signals in times of danger. The primitive hunting people of the ages long gone by used to produce the reverberating grave sounds by pulling the gut strings of the bows (*dhanuryantram*). Even the aboriginals of modern times do the same. That sound might have been the source of inspiration for shaping the crude form of musical instruments among the primitive men. The curvature of the bow supplied the idea of constructing the body of their crude *veená* with the connecting gut strings. The shape of the primitive *veená* was curved like the body of a bamboo bow. It was like the ancient lyres and

harps. In the beginning, a single gut string was used to produce the mono sound. Gradually improvements were made by additions and alterations in the frets and strings. The *veená* with one string (*ekatárá*) first evolved from the bow-string. Gradually the *veená* with two strings (*dotárá*) evolved, and a number of gut strings were added to produce a number of tones in later times.

The violin (*behálá*), *esráj, sitar, tanpurá* or *tumburá,* etc. are the string instruments of the ancient *veená* class, and as such, it may be said that they, like the *veená,* were shaped after the bamboo bow.

In the third stage, there evolved the flute or pipe (*venu* or *vamsha*). It is said that the sound, produced from the friction of air against the hollow parts of the trunks of the trees, gave rise to the development of the flute or pipe. The pipe was probably made out of the reed, by making holes in it. At first, the flute contained a single hole only, and in course of time, holes were increased.

The *veená* was a very sacred musical instrument in ancient times, and it was the forerunner of all kinds of string instruments of later ages. In the Vedic period, the *veená* was used as instrumental support in songs and dances during the performance of sacred sacrifices. It consists of five parts, *shira* (head), *udara* (bowl) and *ambhana* (sounding board), *tantra* (string) and *vádana*

(plectrum). Most of the *veenás* of different kinds and different sizes of the later period evolved after the model of these parts. The *veenás* of the ancient time were made of wood and some of them of bamboo. The *audumbari-veená* was made of *udamvara*-wood and it used to be played by the wives of the *sámagas* during the *sámagánas,* before the sacrificing altars. The *picchorá* or *piccholá veená* was also made of wood, and it was used to be played by the wives of the sacrificial priests during the sacrifices. Not only from the Vedic times, but also from the prehistoric time down to the present day, the practice of *veená* is being maintained.

In course of time, all the musical instruments came to be divided into four classes like *tantri* or *tata, sushira, avanaddha* and *ghana.* Some divide them into three broad classes like *tata, vitata* and *tata-vitata.* The *tantri* or *tata* class of musical instruments were of the *veená-játi.* When different kinds of *veená* were shaped out from the crude *ekatantri* or *dvitantri,* necessity arose for their classification, and that classification was made according to the numbers of the cords or strings as well as arrangements of the frets.

In the Vedic period, we find the use of *veenás* like *vanaspati, vána, audumvari, kshoni, picchorá* or *piccholá,* etc. The *vána-veená* contained hundred strings, made of *munjá* grass or entrails (*antri*) of the animals. The *vána* seemed to appear like

the modern Káshmerian *veená santour* (*santir* of Persia). The references to the *veená, vána* are generally found in the Rigveda, and during the *Bráhmana* and *Kalpasutra* periods, the *kátyáyani-veená*, with hundred strings of grass or entrail, were shaped out after the pattern of the Vedic *vána*. Gradually different *veenás* of different designs evolved according to the taste and temperament of the society. The *veenás* like *ghoshaká, kinnari, bráhmi, nakuli, mahati dáravi, gátra, chitrá, vipañchi, sarasvati, kubjiká, rávani, parivādini, jayá, kurmi, pináki, álápani,* etc. evolved gradually from the beginning of the Christian era upto the 15th-17th century A.D. In the *Náradishikshá* (1st century A.D.), we find the method of playing the *veená*, and from it we imagine how the method traditionally came down from the beginning of the classical period (600-500 B.C.), nay, from the Vedic time. Besides those we find references to the *veenás* like *kailása, ákásha, kurma, gauri, sayambhu, bhoja, kalávati, vallaki, missára,* etc. In the treatises like *Veenátantra, Sangita-Ratnákara, Sangitasudhákara, Sangitamakaranda, Svaramelakalanidhi, Rágavivodha, Chaturdandiprakáshiká, Sangitasudhā, Sangitasárámrita,* different types of *veenás* have been described (Cf. also Prof. Sámbomoorthy's *History of Indian Music*, Madras, Chap. XV, and Swāmi Prajñánánanda's *Historical Development of Indian Music*, Calcutta, Chap. X).

In the Vedic time, we find the use of the *sushira* class of musical instruments, made of bamboo and wood. From the prehistoric Indus Valley mounds, crude type of flutes of bone have been excavated, which go to prove the antiquity of the flute class of musical instruments. In the Vedic literature, we get references about flutes like *kándaveená* or *ágháti,* etc. From the excavation of Ruper, a representation of a *veená* with four strings has been unearthed. It has been said before that it has been stated in the Archæological Report that there are some terracotta figurines of the Sunga and Kushan styles, which also include a seated figure of a lady, playing on lyre, reminiscent of Sumudragupta's figure in likewise position on the coins. The date of the Ruper terracotta figurines has been estimated to be *circa* 200 B.C. to 600 A.D. The *avanaddha* or drum class of musical instruments like *bhumi-dundubhi, dundubhi, patáha, karkari, panava,* etc. were in use in the Vedic society. During the classical period, we find references as to the use of drums like *pushkara, bhánda, mridanga,* etc. The crude form of drums have also been excavated from the prehistoric Indus Valley mounds.

X. (a) *Evolution of Dance in India and Its Significance:*

Dancing in its earliest form was prevalent in

the primitive society not only in India but also in all the countries of the world. The primitive tribes used to dance and sing to rhythm and tune, but that dance and song were crude and undeveloped. The art of dancing was also in practice in the prehistoric Indus Valley cities, and it has been proved by the statuette of a bronze dancing girl and that of the dancing Nataraja Siva, excavated respectively from the mounds of Mohenjo-dáro and Harappá. In the Vedic time, the *sámagánas* were sung before the blazing fire of the sacrificial alters, and it has been mentioned in the *Samhitá* and the *Bráhmana* literature that the devoted wives of the *sáman* singers used to dance around the alters during that time, by clapping their hands and sometimes by playing the *picchorá-veená*. Their rhythms of dances were kept by the beating of drums. But unfortunately no definite form of their dances has come down to us.

References as to the definite form of dances we come across, for the first time, in Bharata's *Nátyasástra* of the 2nd century A.D. In the classical dramas, written by Kálidása, Bhavabhuti, Sri-Harsa and others, we find mention of different types of classical dances, hand-poses (*mudrás*) and gestures and postures, which used to be performed according to the strict observance of the rules of Bharata's *Nátyasástra*. Nandikeshvara or Nandibharata has also mentioned about classical

dances as well as their different motifs, hand- poses and gestures and postures.

Dhanañjaya (10th century A.D.) has divided dance into two classes, *márga* and *desi*—classical and popular or folk, in his *Dasharupaka*. He has said that *nritya* is *márga* and *nritta* is *desi*. In the classical period, the art of dancing was closely associated with dramatic performances (*abhinaya*), and so the word *nritya* has always been mentioned in connection with *nátya*. But it should be remembered that the art of *nritya* and that of *nátya* are quite different from each other in their techniques and applications. "The word *nátya* is derived from the *nata* meaning *avaspandana* i,e. *quivering*", whereas the word *nritya* is derived from *nrit*, meaning *gátravikeshapa* or throwing of the limbs. Again it should be observed that *nátya* is meant for arousing aesthetic sentiments or *rasas*, whereas *nritya* is meant for arousing moods or *bhávas*. Dhanika has differentiated *nátya* from *nritya* in the sense that *natya*, being *rasáshraya*, is *vákyárthābhinayátmaka*, whereas *nritya*, being *bhávásraya*, is *padárthábhinayātmaka*. Again we find references to both *nritya* and *nritta* in the *Nátyasástra*, the *Ahinayadarpana* and many other Sanskrit dramas and books on music. Some say that the term *nritya* is used for the classical or *márga* type of dance, whereas *nritta*, for *desi* or folk type, In fact, *nritya* is a suitable medium for expressing aesthetic mood or *bháva* (*bhávahetu*), while *nritta* is a

beautifying factor (*shobháhetu*). Nandikeshvara has defined *nritya* and *nritta* in the *Abhinayadarpana* (I. 15-16) thus:

> Bhávábhinaya-hinam tu nritta-
> mityabhidhyate|
> Rasabháva-vyañjanádiyuktam nritya-
> mityuchyate||

That is, the type of dance, which does not express moods (*bháva*) by means of dramatic performances (*abhinaya*), is called *nritta*, and the dance, which suggests sentiments (*rasa*), is called *nritya*. The *nriṭya* is always fit to find a place in the courts of the great kings. But still there is no end of controversy regarding the difference between *nritya* and *nritta*.

Bharata says that the art of dancing (*nritta*) evolved from he ecstatic dance of the Lord Siva. Siva taught Tandu this art and Tandu in his turn preached it among the art-loving people (vide *Nátyasástra, Kāshi* ed. Chapt. IV. 257-58). But it should be remembered that different dancing figures, with different motifis, are engraved on the railings of the Bhárut, Amarávati, Sānchi Stupas and on the walls of different rock-cut temples, which were built before the Christian era, go to prove the antiquity of practice of the art of dancing in India. Moreover Pánini has mentioned about two works on the *natasutra,* one by Shiláli and the other by Krisháshva, which undoubtedly

prove that the practice of dancing was prevalent during Pánini's time in the 5th century B.C. Pantañjali has mentioned about the art of dancing in the *Mahábhásya,* in connection with the stage (*rangamancha*) and dramatic plays (*abhinaya*). In the *Rámáyana* (400 B.C.), the *Mahábhárata* and the *Haribhamsha* (300-200 B.C.), the practice of classical dances was current. At the court of Pushyámitra (150 B.C.), there was a theatre auditorium (*prekshágriha*) as well as a separate music-hall (*sangitashálá*) for the practice of singing and dancing.

According to Bharata and Nandikeshvara, the earliest classical dance was divided into two classes: *tándava* and *lásya*. The term *'tāndava'* connotes the idea of dance that was designed and developed by the dancer Tandu, and the type of the dance was called after him: *"nritya-prayogah shristo váh sa tándava iti smritah"* (NṢ. IV. 258). The dance that was executed by Párvati, was known as *lásya* or *sukumára*. The dance, *tāndava* was a violent one, whereas *lásya* was gentle and tender. But, in the strict sense, says Bharata, *tándava* and *lásya,*—the virile and the gentle are both included in the category of *tándava* (vide NS. IV. 266). Bharata has described various classical dances like *vardhamānaka, ásárita, gangávatarana,* etc. in the *Nátyasástra*. It has been mentioned in the *Abhinayadarpana* that Bharata taught Tandu the *tándava* dance and Tandu, in his turn, taught

it to all lovers of art in the human world, similarly Párvati taught *lásya* to Ushā, the daughter of demon-king, Bána, who, in her turn, taught it to the cowherdesses of Dwáraká. Prof. Ghurye is of opinion that Kálidása appears to be the earliest writer to make a pointed reference to the daily evening dance of Siva. In his *Meghaduta*, Kálidása has described the evening dance of Siva or Rudra, in connection with his description of Ujjain and its temple of Mahákála by way of request to the cloud to pay a visit to the city. In the *Málavaikágnimitra,* Kálidása has described about the dance or *nátya* of Siva, together with *tándava* and *lásya.* In the *Vikramorvashiya,* Kálidása has mentioned that Chitralekhā and Sahajanyá were adepts in the dances like *jambhalikā, khandadhárá, charchari* or *charcharikå, khuraka, bhinnaká,* etc.

Shri-Harsa has described about dances like *khandadhárá, dvipadikā, charcharikå,* etc. in his *Ratnávali,* in connection with *nátya* (*abhinaya*). Dámodaragupta has also mentioned about those dance-types, as described in the *Ratnávali,* in his *Kuttinimatam.* Abhinavagupta, the Káshimirian scholar has characterised the dances, *tándava* and *lāsya.* Sáradátanaya (before 13th century A.D.) has fully described about different kinds of dance in the *Bhávaprakásan,* in connection with *tándava* and *lásya.* Shārangdeva (early 13th century A.D.) has mentioned about the difference

between *nritya* and *nritta,* and has described about different kinds of classical dances in the *Sangita-Ratnákara.* He has divided the dances, *tándava* and *lásya* into two, and they are *tándava-nritya* and *tándava-nritta,* and *lásya-nritya* and *lāsya-nritta.* He has divided the dances into three classes and they are *vishma, vikata* and *laghu.* In the 1349 A.D., Jain Sudhákalasha has also dealt with the dances, *tándava* and *lásya* and many other types of dances in his *Sangitopanishad.* In the 1449 A.D., Ráná Kumbha of Mewār has described dances in the *Sangitarája.* In the 14th century A.D., Haripáladeva has fully dealt with the dances, *tándava* and *lásya,* and has described many *mārga* and *desi* types of dances in the *Sangitasudhákara.* In 1590 A.D., Pandit Pundarika Vitthala has elaborately dealt with the problems of dances in the *Nartana-nirnaya.* So, if the art and culture of dance be surveyed in this way it will be found that they were traditionally handed down from generation to generation, and preserved it inspite of many changes in its motifs and techniques. By way of gradual process, the classical type of *bharata-nátyam* and *kathákali* dances evolved in the South, *kathaka* in Lucknow, *manipuri* in Manipur, Assam, *Kanduyana* in Cylone, *Seraikhela, chhau* and *ráibense,* etc. in Bengal with various *cháris, karanas, mudrás, mandalas,* etc. In modern time, Rabindranáth Tagore also innovated some new types of dance.

(b) *Evolution of the Hand-poses (Mudrás)*:

Ordinarily the term *'mudrá'* means coin. In the Khas language, it is called *munro;* in Hindi, it is called *mundrá* or *mudrá;* in Sindhi, it is known as *mundri,* and in Páli, it is called *muddá.* According to Prof. F. Hommel, the term *'mudrá'* originated from the Assiriyan word *'masaru'* (*musaru—mujrá—mudrá*). Profs. Junker and Luders have not accepted this theory of Prof. Hommel. But in all the languages like Bengali, Kánári, Hindi, Maráthi, Sindhi, Khas, etc., *mudrá* is known as a coin. According to Luders, the word *mudrá* might have been derived from the Khotáni language, *'mur'*, which also means the coin. But the term *'mudrá'* which is used in the art of dancing (*'nartana-kalá'*), is derived from the root *muda,* which means *'ánandam'* or joy: "*mudam ánandam rāti dadáti*". From this it is understood that the word *mudrá,* that is used in the art of dancing, is the cause or origin of joy and pleasure which are outcome of pleasing aesthetic sentiment (*rasa*) and mood (*bháva*). In dancing, *mudrá* connotes the idea of symbolic language which expresses the ideas of the dancer, and becomes the source of pleasure and joy.

It is most probable that the hand-poses (*mudrás*), that are used in dancing, evolved from the *mudrás* or different settings of the fingers of the hands of

the *sámaga Bráhmins,* when they used to sing the *sámagánas* before the blazing fire on the sacred sacrificial altars in the Vedic time, and so it was neither invented by Bharata of the *Nátyasástra* fame, nor by Nandikeshvara of the *Abhinayadarpana* and Yáshtika and others. But Bharata, Nandikeshvara and others have afterwards recast them in new forms and colours, and applied them in classical dances.

In the Vedic period, the base-tones (*sthánasvaras*) like *udátta, anudátta* and *svarita,* together with the tones, *prathama, dvitiya,* etc., were used to be symbolized by different positions or movements of the fingers of the hands as well as by different movements of the upper parts of the bodies of the *sáman* singers. The tradition of expressing the tones of the Vedic music, by moving the fingers of the right-hand, is very old. This tradition was at least current and common with the followers of the *Ránáyaniya* and the *Kauthuma* recensions (*shákhás*) of the Sāmaveda. While singing the *sámans,* the singers used to intonate their special musical tunes, with the help of their five fingers of the right-hand thus; (a) the first finger, the thumb (*angustha*) used to stand for denoting the *prathama* tone, to sing; (b) the second finger (*tarjani*), next to the thumb, used to denote the *dvitiya* tone, lower than the first; (c) the third finger middle one (*madhyamá*) used to denote the *tritiya* tone, lower than the second; (d) the fourth

finger (*anámiká*), next to the middle one, and (e) the last finger (*kanisthiká*) used to denote the *chaturtha* and the *mandra* of the *sáman*. The thumb was made to move and touch the other fingers, and thus helped the singers to sing the *sámagána* with proper intonation.

This tradition is still in practice among the *sáman* singers of modern India. In the *Náradi-shikshá* of the 1st century A.D., we find the mention of both the processes of the fingers of the right-hand as well as different parts of the body. As for example,

(a) Angusthasyottame krushtohyagushthe
prathamah svarah|
Prādeshinyam tu gándhára-
rishabhastadanantaram||
Anámikáyām shadjastu kanishthi-
káyám cha dhaivatam|
Tasyádhastáccha yonyāstu nishádam
tatra vinyaset||

Here Nárada has mentioned about the *laukika* or *desi* tones, and it should be remembered that *madhyama=prathama, gándhára,=dvitiya, risha-bha=tritiya, shadja=chaturtha, dhaivata=mandra, nisháda=atisvárya,* and *panchama=krusta.*

(b) Krustasya murdhani sthánam laláte
prathamasya tu|
Bhruvormadhye dvitiyasya tritiyasya
cha karnayo||

Kanthasthánam chaturthasya mandra-
syorasituchyate|
Atisvárasya nichasya hridisthánam
vidhiyate||

Which means that a *sáman* singer will touch respectively the middle part of his head, forehead, middle part of the eyebrows, ears, throat, thigh and heart, when he will use the Vedic tones *prathama*, etc., during the *sáman* singing. The *Mándukishikshá* has mentioned it in some other ways: "*váhyángushtham tu krustam syāt angushthe madhyamah svarah*", etc. Now the hand-poses (*mudrás*), which were adopted in the religious functions (*pujá*) of the Hindus, Buddhists, Jains, Vaishnavas and others (*upásaná-mudrās*) as well as those, which were adopted in the art of dancing (*nartana-mudrás*) in the later period, evolved from the settings of the fingers (*mudrá*) during the *sáman* singing in the Vedic period. Similarly, the gestures and postures of dancing evolved from the movements of the parts of the body of the Sámagas during the *sáman* singing.

In ancient India, dance and music were the parts and parcels of drama (*abhinaya*). The Hindu drama was mainly divided into four different branches, and they were: *ángika, váchika, áhárya* and *sáttvika*. Bharata has said regarding them:

Chaturvidhaschaiva bhavennátyabhinayo
dvijáh|

Aneka-bheda-váhulyam nátyam hyasmin
pratishthitam||
Anagiko vāchikaschaiva áháryah
sáttvikastathá|

—N.S. VII. 8-9.

Among these four, the *váchika abhinaya* was important, and other three used to depend on it. The hand-poses (*mudrás*) and gestures and postures belonged to the *ángika abhinaya*. The *váchika abhinaya* mainly consisted of correct pronunciation, modulation of voice, accents and rhythm. The *áhárya abhinaya* was mainly concerned with the costumes, paintings, etc., and the *sáttvika abhinaya* was concerned with eight conditions like motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting.

Numerous hand-poses (*mudrás*) evolved before the Christian era. Bharata, Nandikeshvara and others have divided them into two main categories, single (*asamyuta*) and double or combined (*samyuta*). According to Bharata, the *asamyuta mudrás* were 24 in number, and they were: *patáka, tripatáka, kartarimukha, ardhachandra, arála, shukatunda, mushti, shikhara, kapittha, katakámukha, suchi, padmakosha, sarpashirsha, mrigashirsha, lángula, utpalapadma* or *alapadma, chatura, bhramara, hamsasya, hamsapaksha,*

sandamsha, mukula, urnanábha and *támrachuda* (vide NS. 9. 4-7). According to Nandikeshvara, they were 28. Again, according to Bharata, the *samyuta mudrás* were 23 in number, and they were: *anjali, kapota, karkata, svastika, dota, puspaputa, utsanga, shivalinga, katakavardhana, kartari, shakata, shankha, chakra, samputa, pásha, kilaka, matsya, kurma, varáha, garuda, nágavandha, khatva, bherunda.* (vide NS. 9. 11-17, 184-209). Nandikeshvara has supported Bharata regarding this number. It should be mentioned in this connection that the numbers of the hand-poses differed according to different schools. For detailed information about the hand-poses, one may consult Bharata's *Nátyasástra,* Nandikeshvara's *Bharatárnava, Nandikeshvara-samhitá* (MS), *Abhinayadarpana,* and Dr. A. K. Coomárasvámi's *Mirror of Gestures* (London).

XI. *Evolution of Rhythm and Tempo*:

To describe about the evolution of the concepts of *tála* and *laya,* it can be said that they evolved with the appearance of the world-process. In the epic or *pauránic* age, it was interpreted that the source of rhythm and tempo was Siva, the Mahákāla and Sakti, the Mahákäli. In fact, the term '*tála*' evolved from the concept of vibrations or *spandana.* The terms *tála* and *kála* are synonymous. The eternal time series are divided into hundreds

and thousands of parts, and they are known as the units of *kálakalá* or *tāla*. As in the most ancient primitive and prehistoric times, there were songs and dances, so there prevailed indeed the practices of rhythm and tempo, though they were not systematised and not considered as very essential. In the *Nátyasástra,* Bharata has said: "*kálasya tu pramánam vai vijñeyam tāla-yoktribhih*". Really the existence of time (*kála*) is easily perceived with the help of rhythm (*tála*) and vice versa. The term 'tempo' is known as *laya* as well as *mána,* and the term 'rhythm' as *tála* or *pāta.* The *laya* is but the intervening time or space between two units of time or *kála,* so *laya* is conceived as evolved from *kála* or *tála* ("*tálaja kála*"). Bharata has said: "*kála-kalá-pramānena tála ityabhidhiyate*", i.e., the term '*tála*' conveys the idea of the combination of *kála* and *kalá.*

Well has it been said by Hans Tiscler: "Rhythm is fundamental in all arts. In music, specifically, rhythm means the ebb and flow of longer and shorter tones and tone groups". The idea of 'meter' is also connected with that of rhythm. Now, what do we mean by a meter? A meter is a certain regularity in rhythmic or temporal patterns, a regularity marked by accents. So by tapping all the tones we become aware of the differences in their duration (=rhythm), whereas by tapping only the beats, the regularity of music

(=meter) becomes apparent. In the Vedic time, we find the use of meters (*chhanda*), composed of different letters (*akshara*). The *gáyatri, jagati,* etc. meters have been mentioned in the Vedic literature. The Vedic hymns were chanted or sung with some accents, and those accents used to be observed according to the measuring units of *hrasva, dirgha, pluta, guru,* etc. In the *Rik-prátisákhya,* the *varnas* (syllables) are known as *svara* or sound. The *svara* is divided into *hrasva, dirgha* and *pluta.* The *hrasva* sound lasts for only one *mátrá,* the *dirgha,* for two *mátrás,* and the *pluta,* for three *mátrás.* Bharata says in the *Nátyasástra* that the eternal time was divided into different parts like *nimesha, kála, kásthá,* etc. Again *nimesha* was divided into five parts: *"nimesha panchmátrá-syát".* The tempo or *laya* was also divided into three units of time-speed like *vilambita* (slow), *madhya* (medium) and *druta* (rapid). Gradually there evolved three time-units like *chitra, vártika* and *dakshina,* composed of 2, 4, 8 *mátrás* respectively. The ten vital characteristics (*pránas*) like *kshana, laya,* etc., together with some measuring units (*angas*) like *anu-druta, druta, laghu, guru, pluta* and *kákapáda* (or *hansapāda*) also evolved. A basic potency or energy (*sakti*) of time (*kála* or *tála*) was conceived. Gradually that potency or *sakti* was divided into two, *sa-shabda* and *nis-shabda* (beatings with sound and without sound). The *nis-shabda* was again known as *kála,* and the

sa-shabda as *páta.* From those *sakti*-units evolved eight *tálas* as,

From the *nis-shabda.*

1. *Avápa,* in which the fingers of the raised hands will be closed.
2. *Nishkráma,* in which the fingers of the hands be stretched downwards.
3. *Vikshepa,* in which the fingers should be stretched to the right-side.
4. *Prabesha,* in which the fingers are to be directed downwards in a contracted (*kunchita*) manner.

From the *sa-shabda.*

1. *Dhruvá* i.e. the sound for producing *rágamárga.*
2. *Shampá* i.e. to produce sound by the right-hand.
3. *Tála* i.e. to produce sound by striking with raised left-hand.
4. *Sannipáta* i.e. to produce sound by both the hands in a straight way.

The *tálas* were again divided into two main *játis, tryashra,* consisting three *mátrás* and *chaturashra,* consisting four *mátrás.* Besides, there were three other *jatis* like *khanda, mishra* and *samkirna,* consisting five, seven and nine *mátrás* respectively. The *tála, chachatputa* belonged to *tryashrajáti,* consisting the *angas* like *guru+laghu+laghu+guru*=S | | S, and the *chachatputa* belonged to the

chaturshrajáti, consisting the *angas* like *guru+ guru+laghu+pluta*=S S | S S. The *mishrajáti* evolved from a combination of *tryashra* and *chatur-ashra-játis.* The *shatpitáputraka-tāla* belonged to the *mishrajati*=S S | S S | S S. It will be interesting to note that 35 *tálas* of the Karnátic system evolved from these five *játis.*

Different *grahas* also evolved in the sphere of rhythm. The term '*graha*' connotes the idea of 'beginning of something' (*árambha*). The names of different *grahas* were *samagraha, atitagraha, anágatagraha* and *vishamagraha.* They were also known as *samapáni, avapáni, uparipani* and *vishamapáni* (=*páni* means *gháta* or *páta*), or as *tāla, vitála, anutála,* and *pratitála.*

The *yati* or movement-unit also evolved to regulate the rhythm, and they were *samá, srotogatá, mridanga, pipiliká* and *gopucchā.* The *samá* was possessed of three units of tempo, one in the beginning, one in the middle, and the last one in the end. The *srotogatá* was so called because its movement was just like the current of a river. The names *mridanga, pipiliká* and *gopucchá* were given because their respective movements were like that of a drum, an ant and a bushy tail-end of a cow. The specific characteristics of those *yatis* were:

(a) The *samáyati* possessed rapid, medium and slow (*druta, madhya* and *vilambita*) tempi, and they were equal in series.

(b) The *srotogatá* possessed a successive series of tempo like slow, medium and rapid.

(c) The *mridanga* possessed (i) rapid tempo at the beginning and end, and slow in the middle, (ii) rapid at the beginning and end, and medium in the middle, (iii) medium at the beginning and end, and slow in the middle.

(d) The *pipilikáyati* consisted of (i) slow tempo both at the beginning and end, and rapid in the middle, (ii) medium both at the beginning and end medium in the middle.

(e) the *gopucchá* consisted of either rapid, medium and slow or medium, medium and slow tempo successively.

The category of *prastára* was also evolved to measure the time of the rhythm, as *pluta, guru, laghu, druta,* etc., whereby the intricacy of *tála* was fully appreciated. Now, according to the method of *prastára,* 108 *tálas* evolved in gradual progress, and they have been fully described by Shárangdeva in the *Sangita-Ratnákara* (vide the *táládhyāya*), though Bharata has not described them in detail in the *Nátyasástra.* The 108 *tālas,* evolved, were *chacchatputa* of 8 *mátrás, chāchaputa* of 6 *mátrás, shatpitáputraka* of 12 *mátrás, udghattam* of 6 *mátrás, áditála* of 1 *mátrá, darpana* of 3 *mátrás, charchari* of 18 *mátrás,* etc. (vide *Sangita-Ratnākara,* the *táládhyāya*). But Nandikeshvara has described 112 *tálás* in the *Bharatārnava.*

Different rhythms evolved in the Karnátic

system of music, on the basis of the ancient designs of *tálas,* and it has been said that they were mainly 35 in number. These *tálas* were divided into 5 *játis* like *tryashra, chaturashra, khanda, mishra* and *samkirna,* as has been described before The Karnátic *tálas* like *dhruvá, mantha, rupaka, jhampa, triputa, adda, ekatála,* etc. were composed of different *mátrás.* The 35 *tálas* evolved as 7×5 =35. As for example,

Dhruva = ' O ' ' = *laghu, druta, laghu* and *laghu* = 3½ *matras,*

tryashra contains	3	+	2	+ 3	+ 3	=11 letters (aksharas).
Chaturashra ,,	4	+	2	+ 4	+ 4	=14 ,,
Khanda ,,	5	+	2	+ 5	+ 5	=17 ,,
Mishra ,,	7	+	2	+ 7	+ 7	=23 ,,
Samkirna ,,	9	+	2	+ 9	+ 9	=29 ,,

The *mátrás* were in the form of letters or *aksharas.*

Likewise different modern *tálas* evolved with different *mátrás* in the North Indian system of music, and they were *chautála* or *cháratāla* of 12 *mátrás.* It is said that *chatustāla, cháratála* or *chautála* evolved after the form of the Karnátic *addatála* of the *charashrajáti* of 4+4+2+2=12 *mátrás.* The *ekatāli* of 12 *mátras, tritála* of 16 *mátrás, ádá-chautāla* of 14 *mátrás, jhampa* of 10 *mátrás, rupaka* of 7 *mátrás, dhámára* of 14 *mátrás, surphánk* of 10 *mátrás, dipachandi* of 14 *mátrás, dhimá* of 16 *mátrás, jhumrá* of 14 *mátrás*

ádátheka of 16 *mátrás, madhyamāna* of 32 *mátrás,* (mainly 16 *mátrás,* but they are presented in slow or *vilambita* tempo with the duration like 16×2= 32), along with many other *tálas*. The words and *bols* (*sáhitya* or language), though meaningless, are significant for expressing the *mátrás*.

The rhythm and tempo are necessary for bringing a measured system in the entire field of music, and, consequently, they are essential for bring the whole nervous system of the human body under control, which ultimately bring permanent peace and tranquility to the human life.

XII. *Historical Evolution of Philosophical Concept in Music*:

The philosophical concept evolved in the field of Indian music, in relation to historical evolution of the musical sound, which constructs the forms of *svara, rága, gráma, murcchaná, alamkára, tána, mela, varna,* etc. The sound has been regarded as the fountainhead of music. We, for the first time, come across the concept of causal sound or *náda* in a definite way, in the 5th-7th century A.D., in Matanga's *Brihaddeshi*. But this concept evolved long before the Christian era, in the days of the *Mahábhárata* (300 B.C.), as we find in the *áshvamedhikaparva,* 53.52-54, the sound has been described as the quality (*guna*) of the ether (*ákásha*), and even the seven *laukika* tones like *shadja, rishabha,* etc., have been described

as the attributes of the ether. The *Mahábhárata* has stated:

> Tatraika-guna ákáshah shabda
> ityeva sa smritah |
> tasya shabdasya vakshyámi
> vistárena vahun gunán ||
> Shadjarshabhah gándháro
> madhyamah pañchamah smritah|
> Atah-param tu vijñeyo nishádo
> dhaivatastathá||
> * * shabda
> ákásha-sambhavah ||

So it seems that Matanga, being an eminent author on music, has borrowed his philosophical idea of music (i.e. of the musical sound) from the *Mahábhárata*. But it is interesting or rather strange enough that Bharata of the *Nátyasástra* fame and his followers like Kohala, Yáshtika, Dattila, Durgáshakti, Vishvákhila and others have not clearly dealt with this idea of musical sound in their works.

However it can be said that the philosophical idea of Indian music evolved long before Bharata, Matanga and others, and it was practically applied in the field of Indian music in the 5th-7th century A.D., in the following manner, as has been described by Matanga in the *Brihaddeshi*:

> Idánim sampravyakshyámi nāda-
> lakshanamuttamam |
> Na nádena viná gitam na nādena
> viná svarah ||

Na nádena viná nrittam
tasmánnádatmakam jagat |

Here we notice two kinds of idea, one, Vaishnavaite and the other, Tántric. As for example,

Nádarupah smrito brahmá
nádarupo janárdanah|
Nádarupá paráshaktir-nádarupo
meshavarah ||

Again the Tántric idea, regarding the origin of the causal sound or *náda,* also evolved in this period. As for example,

Yaduktam brahmanáh sthánam
brahmagranthischa yah smritah||
Tanmadhye samsthitah pránah
pránát vahni-samudgamah |
Vahni-máruta-samyogannádah
samupajáyate ||
Nádádutpadyate vindur-nádát
sarvam cha vángmayam||

Here the idea of origin of the causal sound of music grew in this way: the vital air or *prána* resides in the *brahmagranthi* (naval base), and from the vital air, the fire or heat-energy evolved, and with the admixture of the vital air and the fire or heat-energy, the causal musical sound, *náda* evolved.

In this period, we come across the evolution of five grades of sound-units from one

basic sound. Matanga has described it in the following manner:

Nádo'yam nadaterdhátoh sa cha
pañcha-vidho bhavet|
Sukshma-chaivátisukshmascha
vyakto 'vyaktascha kritrimah ||

That is, *sukshma, atisukshma, vyakta, avyakta* and *kritrima* (subtle, most subtle, manifested, unmanifested and artificial) sounds evolved from the *náda*. The *sukshma* or subtle sound is known as '*guhávási*' i.e. residing in the depth of the subconscious mind, and when it manifests itself in the breast (*hridaya*), it comes to be known as *atisukshma* or most subtle. Again, when the sound is manifested in the throat (*kantha*), it becomes *vyakta* or manifested, and when it is evolved in the palate, it is known as *avyakta* or unmanifested, and when it is manifested in the mouth, it is known as artificial. These are but the grades of evolution of the musical sounds. In the chapter on the musical composition or *prabandha* of the *Brihaddeshi,* Matanga has mentioned about the philosophical concept of the *prabandhas*: "*deshikára-prabandho'yam*(?) *hara-vaktrábhi-nirgatah*" (*sloka* 373).

In the 9th-11th century A.D., this philosophical concept of the causal sound (*náda*) was expressed in a clearer way. In the *Sangitasamayasára,* we find that the causal sound (*náda*) has been defined as Brahmá, Vishnu and Maheshvara: "*nádátmā-*

nastrayo devá brahmá-vishnu-maheshvarah". In this period, we find also five different grades of it. As for example, Párshvadeva has said:

Sa cha pañcha-vidho nádo
matanga-muni-sammatah|
ati-sukshma-sukshmascha pushto
'pushtascha kritrimah ||

Moreover, Párshvadeva has divided the causal sound into four more subsidiary units, and they are *kābula, bambala, náráta* and *mishra*: *"dhvani-schaturvidhah proktah."*

The philosophical concept, regarding the melodic types or *rágas,* evolved in the mediaeval time, and it evolved on the basis of the Siva-Sakti principle.

CHAPTER III

I. *Music in the Primitive Time*:

The evolution of music had its root in the most primitive time, and it evolved through countless processes. Well it has been said by Hans Tischler: "Human living involves five basic processes: work, defence, social organization, propagation and death. For each of these a specific type of music evolves in most primitive societies: work songs, war songs, ballads, ritual dances and chants. It is easily seen that much of the music we hear around today, stems from these five types, which are called *functional music*". Primitive men were mainly the food-gathering, hunting, pastoral and agricultural people. Their joy, hope and contentment in life got expression in monotonous dance and music. It was the practice of the primitive people to utter words with high sound, and they did it because they lived in the thick forests or dark caves of the hills or mountains, and so they spoke and sang songs with high or raised voice for throwing their voices i.e. sound to distant places. Their music consisted at first of words, added with one note only and that note was in a high pitch. It was monotonous and recitative. Gradually they added one or two notes more, having high and low, or high, medium and low pitches. To quote H. B. Alexander, in this regard: "the primitive savage

melodies were never long; they consisted of few notes, and a phrase tended to be endlessly repeated. A primitive people like the Veddas had two-note songs with a descent from the higher to the lower tone". Joy and emotive feelings of the most primitive nomadic tribes used to be expressed with the help of the movements of hands and legs, and thus their dance and clapping of hands found an outlet of their feelings. Their dances were always supported by songs, and vice versa. Mr. Hambly is of opinion that as they (primitive people) used to live in the jungles surrounded by wild animals, their vocal efforts originated in imitation of the cries and calls of the animals and even of birds. Their rhythms of dances also evolved in imitation of the movements of the wild animals, and so their dance and music were generally of very crude and wild nature. Their songs consisted of harsh guttural chants, and were meant for increasing animal fecundity and agriculture, and also for renewing the fertility of soil and crops, and for invoking the spirit-gods for curing the diseases.

The primitive people sang and danced when they felt something positive to express and enjoy. Singing and dancing were, therefore, the spontaneous outbirsts of their simple and sweet thoughts. To observe time and to create stirring emotion, they clapped their hands, nodded their heads and moved the limbs. They very much loved love-songs,

erotic songs, animal songs, hunting songs, rain-songs, war-songs and songs of lamentations, songs of medicine and weather charms. They fashioned pipes and crude type of lutes out of wood, bamboo and bone. They used fibres of palm-leaves, grass and entrails of the animals for strings of their musical instruments of lute type. They made drums out of wood and earth, and covered the mouths with the skins of the animals. Sometimes they dug holes in the earth and covered their mouths with the skins of the wild animals. This drum was called the *bhumi-dundubhi* in the ancient Vedic literature.

Now with the expiry of hundreds or thousands of years, light of a new civilization and culture has illumined the horizon of the world every-where. Though most of the primitive people of the bygone days have now been civilized, yet there exist some aboriginal stocks of those ancient nomadic tribes and they are Todá, Kotā, Irula, Paniyan of the Nilgiri Hills, Báigá, Bondo, Bhuiyā, Saorá Lohár of the Middle India, Oráon, Mundá, Ho, Sántál, Kolárian of the Chhotanágpur District, Aká, Apá, Táni, Bori, Dāfle, Dobáng, Miri of the North-East Frontier, Andámáns, Kadārs and Pulayans of Cochin and Trávầncore Hills, the aboriginal tribes of Mohā-kosal, Māikal Hills, Chhattisgarh, Orissá, Assám and other places. They have also preserved the ancient tradition of their forefathers of the primi-

tive days, and their crude musical instruments bear similarity with the instruments of the most primitive times.

II. *Music in the Prehistoric Time*:

The crude and undeveloped dance and music of the primitive time were gradually developed in the prehistoric time. Many remnants of their musical instruments have been discovered from the mounds of Mohenjo-dáro, Çhannu-dáro, Harappā, etc., the dates of which have approximately been fixed by the archaeologists and historians as 4500 to 5000 B.C. In 1922, Rákháldās Banerji first discovered 'the mound of the Dead' on the lower Indus, twenty-five miles south of Lárkánā. Sir John Márshåll, Nani Gopál Mazumder, Rāi Báhádur Dayáráma Sháháni, Earnst Mackey, Rāi Báhádur Ramáprasád Chandra, Rāi Báhádur K. N. Dikshit, Wheeler and others excavated the mounds and came to the finding that they were most ancient and civilized cities, inhabited by different classes of people, most of which were the merchants or *Panis*. They had ships with masts and went by the seas and oceans to different distant countries like Egypt, Greece, Mesopotemia and other foreign countries for trade and commerce. There were also land routes through *kháibár-pass* and *bolán-pass* over Central Asia and other places of the Middle East. Rái Báhádur Dikshit, Dr. Laksman-svarup, Dayárām Sháháni and others have said that the earliest

string instruments and drums are to be traced to the Indus Valley civilization. "In one of the terracotta figures, a kind of drum is to be seen hanging from the neck, and on two seals we find a precursor of the modern *mridanga* with skins at either ends. Some of the pictographs appear to be representations of a crude stringed instrument, a prototype of the modern *veená,* while similar to castanets, like the modern *karatála,* have been found". Besides them, a bronze statuette of dancing girl was discovered by Rāi Báhádur Dayárám Sháháni. It is nude with a large number of bangles on one arm. It is in a dancing posture.

From the recent reports of the Indian Archaeological Survey, it is found that different musical findings like lute or *veená,* flute of stone or bone, drum, etc., have been unearthed from the most ancient mounds of Ruper, 60 miles north of Ambálá on the Sutlej, Prabhās Paṭan (Somnáth), Behál on the Girná in the Upper Deccan, Nágárjunakonda in the district of Guntur, Brahmagiri, etc. From the Ruper excavation, the statuette of a lady playing a lute (*veená*) with four strings, reminiscent of Samudragupta's *veená*-playing figure on his coins, has been found among the teracotta figurines in Sunga and Kushán styles. The culture of Ruper, datable to 200 B.C. to 600 A.D. is analogous to the chalcolithic culture of Harappá and Mohenjo-dáro. Again from the Lothál excavations "a shell piece with grooves at two places,

which must have been used as a 'bridge' in some musical instruments, has been unearthed". S. R. Ráo, Superintendent, Department of Archaeological Excavation Branch, Nágpur, has said: "In this case we find that two strings must have been used. The shell piece is complete. It comes from the middle levels of the Harappá culture at Lothál datable to 2000 B.C.".

Now, from all these ancient findings or records, it is most probable that though there are much controversies regarding the prevalence of the Vedic culture in the prehistoric Indus Valley cities, yet it cannot be denied that the people of those antique days used to culture fine arts like dancing and music, with some definite motifs which are unknown to us today, to evoke in their heavy hearts joy and temporary tranquility. From the Ruper findings, datable to 200 B.C. to 600 A.D. it is proved that existence of four stringed lute or *veená* and that most of the *veenás* of those days generally possessed four strings to produce four notes. Again, from the Lothál findings, datable to 2000 B.C., it is found that most of the crude string instruments of the prehistoric days were probably fitted with two or three strings to produce two or three musical notes.

CHAPTER IV.

Music in the Vedic Time:

We find that in the Vedic time, a definite and systematic form of music used to be practised before the sacrificial alters and different religious functions as well. From the four *Samhitás*, *Bráhmanas*, *Sikshās* and *Prátisháḱhyas* and other Vedic literature we come to know that the Vedic music, *sámagána* was sung with a definite scale, having three registers, different meters and aesthetic sentiments, accompanied by different musical instruments like *veená*, *venu*, and *mridanga*. The *stobhas* or syllables like *'háu*, *háu*, *him*, *'huve*, *haya*, *hová*, *iha*, etc. were used along with the songs or Vedic *gánas*. The *stobhas* were, therefore, classified according to *varna*, *pada* and *vákya*. Different numbers of Vedic tone were used in the songs (*gánas*) according to the traditions of different Vedic recensions (*shákhás*). The names of the recensions have been mentioned in the *Puspa-sutra*, the *Prátishákhya* of the Sāmaveda and the *Náradishiksá*. Generally four or five tones were used in the *sámagána*. Sometimes six and seven tones were used.

The women would devote much of their time each day to dancing, singing and playing the musical instruments. The girls were first taught to prepare the Soma juice; next, they were instructed in dancing, and after that they were trained in the procedure of the sacrificial ceremonies. In the Vedic period, the dancing was so common among the girls, even the servant-girls would attain a high stage of proficiency in the art. In the *Krishna-Yajurveda* (7.5.10), it has been mentioned that where the *márjáliya* fire used to burn, all the servant-girls used to rhythmically dance around the fire, carrying the water pitchers. Songs (*gána*) accompanied the dance. In the *Kaushitaki-bráhmana* (29.5), it has been stated that the arts of dancing, singing and playing the musical instruments formed an important part of certain Vedic rites. Well has it been said by Amulya Charan Vidyábhushan: "It was incumbent on all at that period (Vedic), to conduct their sacrifices strictly according to the Vedic rites, and music played an important part in the ceremonies. In the conduct of the *Ashvamedha-yajña* (Horse Sacrifice), two *veená*-players were required to play their instruments. One of these was to be a Bráhmin, who would play by day, and the other a Kshatriya, who performed at night. For the *Purushamedha-yajña* (Human Sacrificial Ceremony), the *veená* and a great many other musical instruments were played. There would also be songs and dances. In the

Mahávrata ceremony, there was a large variety of both songs and dances. While this ceremony was in progress, young girls would dance all around the sacrificial grounds. Before their dance was completed, married women too would join in a dance". In the Rigveda, a musical instrument like *mandirá* was in use in dancing, and it is said that this musical instrument was known at that time as *ághâti*. In the *Purushamedha-yajña*, the drummers were engaged, and they were known as '*adambaraghát*'.

The tones of the Vedic music were in a descending series (*nidhána* or *avarohana prakriti*), whereas those of the *laukika gándharva* and formalised *desi* types of music, that evolved in the beginning of the classical period, were in a ascending series (*árohana prakriti*). Sometimes the accent-notes, *anudátta, svarita* and *udátta* (low, circumflex and raised or high) were mentioned in the *Shikshás* and the *Prátishákhyas* as to be used in the *gānas* as tones or *svaras,* and the seven *vaidika* and *laukika* tones, it is said, have been evolved from those accent or register notes. Some subsidiary notes like *játya, abhiniha, práshilista,* etc. were also used in the Vedic songs, so as to make the compact of the tunes or melodies sweet and harmonious. There was a harmony between the speech and the tune. The timing of the songs used to be observed by the help of the fingers of the hands or by movements of

different parts of the body. Different musical instruments, percussion and string like *dundubhi, bhumi-dundubhi* (drums), *karkari, picchola, kshauni, vána, audamvari, nádi* (*veenā* variants) were used, supporting the songs. The *vána* was a *veenā* with hundred strings of grass. In Kátyáyana's *Kalpasutra,* it is found that *veená* with hundred strings (*shata-tantri*) has been called as the *kátyáyani-veenā*. It is probable that the Vedic *veená, vána* was again introduced in a modified form with the new name of *'kátyáyani-veenā'* in the *Kalpasutra* period, in the post-Vedic time.

It is said that the Sámaveda is the prime source of all kinds of music. The Sámaveda has been divided into two, *purvárchika* and *uttarárchika*. Again the *purvárchika* is divided into two, *grámegeyagána* and *aranyegeyagána,* and the *uttarārchika* is divided into, *uha* and *uhya*. It is generally believed that the songs that were practised by the common people of the community, were known as *'grámegeya',* and those that were sung by the singers (*sámagas*) in the forests, were known as *'aranyegeya'*. The *uha* and *uhya* were included in the category of the *aranyegeyagána,* and they were known as the mystic songs (*rahasyagána*). The word *'uha'* connotes the idea of repitition, and it is said that *uhyagána* evolved from the admixture of the *gánas, uha* and *aranyegeya.* So we get both *samhitás* and *gánas* from the Sāmaveda:

Sāmaveda

Samhitá:	*Gāna* (*sámagána*)
(a) Purvárchika,	(a) Grámegeya,
(b) Aranyaka,	(b) Aranyegeya,
(c) Uttarárchika.	(c) Uha,
	(d) Uhya.

The *sámagána* or singing process of the *sāmans* was divided into six or seven categories, and they were (1) *humkára,* i.e., the priest will utter *'hum'* (yes) at the beginning of the singing; (2) *prastora* i.e., which the Prastotris (*prastotri*—priest) used to sing at the beginning of the *sámagána;* (3) *udgitha,* i.e., which the *Udgátris* used to repeat the tune of the *sámagána;* (4) *pratihāra,* i.e., the *Pratihátris* used to sing the part of the song after the third stanza of the *sámagána;* (5) *upadrava,* i.e., which the *Udgátris* used to sing at the end of the third stanza; (6) *nidhána,* i.e., that used to be sung by the sacrificial priests at the end of the *sámans;* and (7) *pranava,* i.e., *omkára.* The *sāmagána* used to be sung in this way before the blazing fire on the sacrificial alters, invoking the presiding deities.

The Vedic songs, *sámagánas* had their base in a fixed scale, which was framed out of five, six or seven Vedic tones. The scholars of the present time admit two kinds of scales, reversed (*vakra*) and straight (*riju*), and it should be re-

membered that both the scales, *vakra* and *riju* possessed seven tones. As for example,

Vakragati		*Rijugati*	
Vedic tones	laukika tones	Vedic tones	laukika tones
Prathama...............	Ma	Prathama...............	Ma
dvitîya...................	Ga	dvitîya...................	Ga
tritîya...................	Ri	tritîya...................	Ri
chaturtha...............	Sa	chaturtha...............	Sa
mandra..................	Dha	mandra..................	Ni
atsvârya.................	Ni	atsvârya.................	Dha
krusta....................	Pa	krusta....................	Pa

Pandit Lakshmana Sankar Bhatta-Drávida is in favour of the straight (*riju*) scale in a descending process (*avarohana-krama*)=Ma Ga Ri Sa|Ni Dha Pa, whereas M. S. Rámasvámi Aiyar admits the reverse (*vakra*) one in a descending process =Ma Ga Ri Sa|Dha Ni Pa. But it should be noted that Nárada himself was in favour of the *vakragati* scale (=Pa Ma Ga Ri Sa Dha Ni). From all of them, we get the medium (*madhya-saptaka*) scale of the Vedic music thus:

Anudâtta	Svarita		Udâtta
tritîya, mandra	*chaturtha, prathama,* and *krusta*	*atsvârya,*	*dvitîya*
3 5	4 1 7	6	2

In both the *vaidika* and *laukika* scales, seven tones can be arranged to form a complete scale, and the

vaidika-śámagána-scale was formed with the downward series of Vedic tones thus: Pa Dha Ni|Sa Ri Ga Ma || =Ma Ga Ri Sa | Ni Dha Pa (bass).

There were various modes of singing in different recensions (*shákhás*) of the Vedas: *"sarváhá shákháhā prithak prithak"*. Specially the priests of the *Kauthuma* recension used to sing the *sámagánas* with seven tones. It should be remembered that the methods of presentation of the *sámagánas* used to differ from one another according to the six variations (*ucchárana-vikára*) like *vikára, vishleshna, vikarshana, abhyása, virāma* and *stobha*. Shavara Swámi has said in this connection: *"sāmavede sahasram gityupáyáh. áha ka ime gityupáyá nāma? uchyate, gitirnáma kriyá hyabhantara - prayatna - janita - svara - visheshá námabhivyanjiká, sāma - shavdábhilapyá. sá niyata pramáná; richi giyate. tatsampádanártho'yamrigaksharavikáro vishlesho vikarshanamabhyáso virámah stobha ityevamádayah sarve sāmavede samámnáyante"*. Achárya Sáyana has said in the introduction of the Sámaveda: *"sáma-shabdasya gánasya svarupam rigakshareshu krustádibhih saptabhih svarai - rakshara - vikárádibhishcha. nishpádyate"*. (Cf. also the *Pushpasutra* 8.87, 6.153, and 7.1). The term *'stobha'* signifies the inclusion of different words, syllables and sometimes entire sentence or stanza. Regarding *stobha*, Sāyana says: *"kálakshepamátrahetum shabdaráshim stobha ityáchakshate"*, i.e., the *stobha* is no

other than the words (sometimes meaningless words) used as a pause.

Again four kinds of *sámagána* were practised in the Vedic society, and they were, as has been said before, *prakriti-gāna* or *grámegeyagána, aranyegeyagána uhagána* and *uhya* or *rahasya gāna*. The tones of the *gānas* used to be indicated by the figures, 1, 2 and 3.

Some are of opinion that the *sáman* melody was somewhat like the *rága kharaharapriyá* or a derivative there of, like modern *bhairavi*, "but the exact *svarasthánas*" says Dr. V. Rághavan, "are slightly different from the corresponding one of the music of today". In fact, it is very difficult today to ascertain the exact melody of the Vedic music.

CHAPTER V

Music in the Classical and Epic Times.

In course of time, Vedic music gradually came to be replaced by the more developed form of *gándharva* or *mārga* type of music towards the beginning of the classical period, in the 600-500 B.C. The *gándharva* or *márga* type of *gitis* was known as *laukika* other than the *vaidika* or Vedic music. The *gándharva* music was known as *márga* (*mrg*—to chase, to follow—*anveshane*'), because the *gándharva* type of systematised music was constituted out of the collected materials of the Vedas i.e., Vedic music *sámagána*. Therefore, as it was designed on the method as well as from the materials of the *sámagána*, it was known as *mārga*. Gradually the taste and temperament of the society began to change, and the practice of the Vedic music became obsolete during the classical period, and, consequently, the *gándharva* type of music, with new forms of tunes or melodies, rhythms and tempi, came into being.

The *gáandharva* type of music possessed seven pure (*shuddha*) *játis*. These *játis* were the *rāgas* by themselves, as they used to create a pleasing and soothing sensations in the hearts of living beings. The *jātis* were known as the *játirágas* and the musical compositions, added with the *játirágas*, were known as *játigána* (vide the *Nátya-*

sástra). The *játis* or *játirágas* were the cause or matrix or norm of all kinds of *rágas* (*melodies*). It has been said in Bharata's *Nátyasástra*: *'jāti-sambhutatvát grámarágánámiti. Yat kinchidetat giyate loke tat sarva játishu sthitamiti'*, i.e., the *grámarágas* evolved from the *jātis* or *játirágas* and all the *gitis* (i.e., *rágagitis* and *rágas*), which were sung by the people, had their origin in the *játis* (vide also *Brihaddeshi*, p. 87).

The real Significance of the Word Rága.

Rága has been defined as: *"rañjayati iti rágah,"* i.e., that, which produces pleasing and soothing impressions in the mind, is a *rága*. It is like a colour that tinges the hearts. According to musicology, a *rága* is a product of combination and permutation of tones, and as they produce sweet and pleasing impressions (*samskáras*) in the minds of men and animals, they are known as *'samgita'* or music.

Music in the Works of Pánini and Patañjali:

In Pānini's *Astádhyáyi*, we find aphorisms, composed in connection with the *bhikshus* and *natas* (monks and dramatic players), and from them it is understood that the culture of music, dance and drama was prevalent during Pánini's time (500 B.C.), Pánini has described the practice of musical instruments as a part and parcel of art (*shilpa*). Bhattaji Dikshit has mentioned about the names of

some musical instruments like *madduka, jharjhara,* etc. The *madduka* was a kind of drum, covered with skin, and *jharjhara* was commonly known as *jhánjhara,* made of brass.

In the 3rd-2nd century B.C., Patañjali has mentioned about the stage for dramatic function (*mañcha*) and players (*nata*). Different kinds of musical instruments like *mridanga, veená, dundubhi,* etc., have been mentioned in his commentary (*Mahábháshya*). From the writings of the Greek historians we come to know that in the Royal courts of Champá, Rájgriha, Koshala, Vaishāli, Kaushamvi, Pátaliputra, Kalinga (in Southern Orissaá), classical dances and music were fully encouraged. The temple dancing girls (*devadásis*) were engaged in the Royal harems, and even the ladies of the Royal household were allowed to culture dance and music. In the 2nd century B.C., *Vátsáyana* has mentioned about 64 kinds of art including dance and music, and has said that they were freely cultured even by the married and unmarried girls.

Music in the Buddhist Period.

Gautama Buddha was born in the year 566 B.C. and the Buddhist era began with the advent of Buddha. In the Buddhist *Avadánas, Játakas, Pithakas* and other literature, we come across many references to music, musical instruments, and dances with different hand-poses (*mudrás*).

Buddhist hymns and songs like *thera, theri* and *sthavira,* etc., were sung by the *Bhikshus* and *Bhikshunis.* The *theras* consist of 107 poems and 1279 *gáthás* (stanzas) and *theris,* of 73 poems and 552 *gáthás.* The historians are of opinion that those *gáthás* or hymnal songs were composed in the fifth century A.D. But, in truth, the composition of the *gáthás* was in practice long before the advent of Lord Buddha, and they were known as the *gáthá-nārasami.* In the Atharvaveda, we find mention of the *gáthá-nārasamni; "itihasasca . . . . gáthásca-nārasamsca"* (15.6). In the *Aranya* and *Bráhmana* literature, we also get such songs, which were sung in the Vedic rituals and Royal ceremonials and functions.

In the *Játakas* like *Nritya, Bheriváda, Matsya, Bhadraghatá, Guptila, Vindura-pandita, Kusha* and *Visvántara,* we get references to music and *veená.* The *Játakas* were compiled during the third-second century B.C. In the *Matasya-játaka,* we find mention of the *meghagiti.* Some scholars are of opinion that the *meghagiti* was but the *megharága,* as the *rágas* were known as the *rágagitis* in ancient times. But this too is a mere conjecture, as we have known from the old treatises on music that *megharága* did not evolve before the middle of the Christian era. In the *Guptila-játaka,* Gandharva Guptila Kumár has been described as efficient in the playing of *veená* with seven strings. This *veenā* resembled the *chitrá-veená,* as

described by Bharata in the *Nátyasástra* (29.114). Bharata has said that the *chitrá-veená* was fitted with seven strings, and the *vipañchi,* with niné strings. The name of these two *veenás* are also found in the *Rámáyana* (400 B.C.) and the *Mahā-bhárata-Harivamsha* (300-200 B.C.). The *Sapta-tantri-veená* of the *Jātaka* and the *chitrá-veená* of the *Nátyasástra* are the forerunners of the modern *setára.* But the *setára* is generally believed to be of foreign origin, introduced by Amir Khusrau in the reign of Sultán Alá-ud-din Khalji (13th-14th century A.D,). But that is not correct, as the practice of *veená* with seven strings were prevelent in India long before the advent of Amir-Khusrau.

In the *Padakushala-játaka,* we find mention of the *maháveená* and the *veenā* with hundred strings. Besides, we get the description of musical instruments like *kutumba* and *dindima* in the *Vidura-játaka.* The *Licchavis* of India used to observe different kinds of festivals like *sabbalat-tichára,* etc., in which songs were sung to the accompaniment of drums and different kinds of musical instruments.

We find references to music in the *Maháyána* tests like *Bodhisattvávadána, Mahāvamsha, Lankávatára-sutra* (first century A.D.) *Milindā-paha, Sumangalervilásini,* etc. In the *Lanká-vatárasutra,* the names of seven notes have been mentioned, and they are *saharsya* (*shadja*) *rishabha, gánadhára madhyama kaishika, dhaivata*

and *nisháda*. The note *kaishika,* says Shárangdeva, is the modified (*vikrita*) form of the *kaishika-pañchama,* which is one microtonal unit below the unmodified-pa or *shuddha-pañchama.* It is, therefore, probable that the author of the *Lankávatára-sutra* has accepted the ancient scale of the middle clef or *madhyama-gráma.* Besides, we find many references to music, musical instruments, dressed and nude dancing *natas* and *natis* and *yakshinis* in the sculptures of different Hindu temples and Buddhist Chaityas and monasteries. As for example, immediately within the interior of the Pandulená-Chaitya-Hall (first century A.D.) at Násik, there are grooves and sockets for fixing the gallery of the musicians which is fixed inside the Hall. While describing the Buddhist rock-cut architecture of the *viháras* of Násik of the early second century A.D., Prof. Percy Brown says that the days of the monastic dwellers of these *viháras* began with a burst of recitals of hymnal songs, blowing of the trumpets and strumming of drums from the ministrels gallery in the Chaitya-Hall facade, and they no doubt presented the days of their pride.

In the records of travels, left by Fa Hien, it is found that in the days of the Gupta Kings dance and music were extensively cultivated. Bright pictures of the cultivation of these arts are to be found in the dramas of the time. "On the 8th of Jyaistha (May-June) Fa Hien witnessed the Buddhist car-festival at Pátaliputra. He says that

to the image of Buddha seated on the car, flowers and other fragrant things were offered to the accompaniment of dance, song and music". Again in the account, left by Hiuen Tsang, it is found that when Harsavardhana was on the throne, dance and music were lavishly provided in the temporary pavilion that was erected for the great festival which he witnessed through the city on the occasion. Every day the festivities were held with dance and music. Prof. B. K. Sarkar has said that among the injunctions of Buddhism the ringing of bells, the singing of religious songs, etc., were among the inviolable duties of the Buddhist.

CHAPTER VI

Music in Sculptures and Bas-reliefs.

In the railings of Amarávati Stupa (second century A.D.), we find some panels with figures of Lord Buddha, his father and mother, officials, male and female attendants, and *natas* and *natis*. In the middle panel, some handsome officials are depicted, as carrying in a procession an idol of an elephant, symbolising a child and dancing with graceful gestures and postures. One of the *natas* is playing on a lyre or harp that resembles the Indian *rabába* or *saroda*. The correct name of *saroda* is *sháradiya-veená*. Capatain C. R. Day is of opinion that this musical instrument resembles the Assyrian harp or African *sanko* (*sanco*). One dancer is bolwing a flute, which looks similar to *vamshi*. Some are dancing and beating drums and cymbals. One of them is dancing an ecstạtic dance like Natarája Siva. Some *natis* (dancing girls) are dancing in sitting postures. Similar dancing figures are also to be found on the railings of Sánchi (first century A.D.) and Bárhut Stupas (150 B.C.). Captain Day has discerned some Roman type of musical instruments, carved on the railings of Sánchi. Regarding the music in stones, Rájendra Lál Mitra has mentioned in his *Antiquities of Orissá* : "Nor are they wanting at Sánchi Amarávati and Bhubanesvara * * of the first class harps of two

kinds are shown at Sánchi and Amarávati. * * The Amarávati harp is in appearance very like an ancient Egyptian instrument, but it was held on the lap in a horizental position. * * The harp like *veená* of Amarávati looks like the harp of Orpheus. It has seven keys but no bars, and a female player is playing that harp or seven-stringed *veená* with both of her hands".

As regards the Sánchi sculptures, Dr. Mitra further says : "At Sánchi there is a corps of musicians dressed in kilts and wearing sandals tied to the legs by crossed bands, very much in the same way in which the ancient Greecians fastened their sandals". A grill, containing a dancing Natarája with eight hands, is found attached to the wall of the Muktesvara temple of the sixth-seventh century A.D. at Bhubanesvara. Different kinds of hand-poses (*mudrás*) are represented in the hands of Natarája. By the right side of him, Ganapati or Ganesa is blowing some pipe or flute like instrument in unision with Siva's dance. By the left side a man is found sitting on a four-legged seat and beating with his hands two drums or *pushkaras* of identical size to highten as it were the tempo of the rhythmic dance of Natarája. Similar dancing Natarāja is also found in the cave temple of Bádámi (sixth century A.D.) in Bombay. This figure of Natarája is represented as having sixteen hands, and almost in each hand is to be found majestic hand-poses (*mudrás*) true to the spirit of the

shástra. He holds a tridant in one of his right hands. The god Ganesa is seen standing on his left side, blowing some pipe or flute. By the side of Ganesa a drum player is beating a drum in a recumbent posture with his hands and another drum is at his front. These drums are known as *pushkara*. The two drums of identical-size, that have been depicted in the temple-halls of Muktesvara and Bádámi are the forebears of the modern *tabal* and *báyán,* which are erroneously taken to be the two halves of the *mridanga* (or *pákhawáj*), introduced during the Mohammedan period, or by Amir Khusrau.

In the temple of Kapilesvara (sixth-seven century A.D.) at Bhubanesvara, we find a grill, containing the standing figures of *natas* and *natis.* In the topmost panel, the figure of Lord Siva remains carved in a sitting posture with his divine consort Gauri and an attendant (Nandi ?) to his left side. In the middle panel, there are to be seen figures of three *natas* and four *natis,* and among them three *natas* are dancing with different gestures and postures, and of the four *natis* one is singing, one is playing a flute, one is plucking a harp or *veená,* while the other is dancing in unision with their concert.

A similar figure is to be found in the Parasurámesvara temple (sixth-seventh century A.D.) of the same place wherein three *natas* are seen in the upper panel with their graceful body move-

ments and four *natis* in the lower one. One of the *natis* is dancing in a sitting posture, one is beating a peculiar type of *damaru-sized* drum with her right hand, one is blowing a pipe, and the fourth one is playing on the cymbal for keeping the time in the musical concert.

All these above mentioned figures, ranging from the first century B.C. to the eighth century A.D., together with the beautiful statue of the dancing Natarája of Chidámvaram (eleventh-twelveth century) in South India, and *natas* and *natis* with drums and cymbals and different musical instruments of the Konárk temple (thirteenth century), prove beyond doubt that there prevailed full-fledged practice of *shástric* music in its triadic forms, singing, dancing and druming (*nritya, gita, vádya*), both in the Hindu and Buddhist India. Again in different inscriptions, especially those of the Magadha and Maurya-Scythian eras, we find mention of dancing, singing and druming.

VALAYA
KARAN NAGAR
SRINAGAR, KASHMIR

CHAPTER VII

Setback and Reconstruction in Indian Music:

There was a time when music, together with dancing and drama were not looked upon with favour. In some of the *Dharmsutras, Smritis* viz., *Manu, Gautama, Vishnu, Paráshara, Apastambha*, etc., the culture of music has been discouraged, and musicians, dancers and players (*natas*) have been ascribed a lower position in the society. As for example, Manu has said ; "*na nrityedathvá gáyen na váditram vādayet*. But Yájñavalkya has encouraged the arts of music and dancing as a part of culture. Yájñavalkya has said,

> Veená-vádana-tattvajñah shruti-jāti-visháradah|
> Tálajñaschápraya̅sena mokshamárgam niyacchati||
> Gitajño yadi gitena nápnoti paramam padam|
> Rudrasyánucharo bhutvá tenaiva saha modate||

From these lines of the *Yájñavalkya-samhitá* (III. 115-116), we know that during Yájñavalkya's time (4th century A.D.), *játirágas* were practised with microtones, rhythm, tempo and other music materials, and music was considered sacred. In the *Nārada, Vrihaspati, Kátyáyana* and other *Samhitás* of the early period, we find music in a develop-

SRI RAMAKRISHNA ASHRAMA
SIVALAYA
KARAN NAGAR.
SRINAGAR, KASHMIR

ed form, and this music was handed down from Nárada of the *Shikshá* and Bharata of the *Nátyasástra*. In the *Arthasāstra* (300 B.C.), Kautilya has sanctioned remuneration (*vritti*) for patronising the musicians, dancers, flute-players, and others.

Music coming into definite Form :

It has already been said that the practice of melodic form or *rága* existed during the time of the *Rámáyana*, the *Mahábhárata* and the *Harivamsha* (400 B.C.—200 B.C.). Válmiki has mentioned about the wandering bards like Lava and Kusha who used to sing the songs in praise of Ráma. The songs used to be sung in seven *játirágas* like *shádji, árshabhi, gándhári mādhyami pañchami, dhaivati* and *naishádi,* which have fully been defined and described in Bharata's *Nátyasástra*. Vālmiki has described in the *Rámáyana* (1. 4. 8—34): *"játibhih saptabhiryuktam tantri - laya - samanvitam"*, etc., which means that Lava and Kusha used to sing the *rámáyana-gāna* with seven *játis*, to the accompaniment of the musical instrument like *veená*. Lava and Kusha were well-versed in art and science of the *gándharva* type of music: *"gándharva-tattvajñau sthána-murcchanákovidau"* like their preceptor Válmiki.

In the *Mahábhárata* and the *Harivamsha,* six *grámarágas* (*'shad grámarágāni'*) have been mentioned, and they have fully been described in the

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Náradishikshá of the 1st century A.D. as well as in the Kudumiāmálái Rock-Inscription of the 7th century A.D., caused to be inscribed by Rája Mahendra Varman of the Pádukotái State, South India. It seems that during the time of the *Harivamsha* (200 B.C.), the practice of the *gándháragrāma* was in vogue, because the *Puránakára* has said that the *grámarágas* used to be sung upto the *gándháragräma*. The mention of the *gándháragráma* is also found in the classical Sanskrit literature and dramas. Different kinds of musical instruments of percussion and string also accompanied the songs in the Epic period.

Contact of India with Other Countries :

In the beginning of the classical period (600-500 B.C.), Indian music travelled to other ancient countries like Mesopotemia; Greece Egypt, Assyria, Chaldia, etc. Specially the music of Greece was indebted to Indian music, which was introduced to Greece by Pythágoras and the Pythágoreans. It is said that Pythágoras visited India and returned to Greece, carrying with him the cultural, religious and philosophical ideas of India. Some scholars are of opinion that Indian music was greatly influenced by the music of Greece in the classical period. But it still remains a disputable subject. Because it is a fact that most of the historians, both of the East and the West, have admitted that India is the motherland of world

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civilization and culture. There was cultural and commercial intercourse between ancient India and other ancient civilized countries, both by land and sea routes, and so it will not be wise to think that India alone was influenced by ancient Greece and other countries in the field of music and art, while others were not.

It has already been proved that there was cultural and commercial contact between the prehistoric Indus Valley cities and Greece, Rome, Mesopotemia, Chaldia, Ur and other most ancient civilized countries. But we notice that in the beginning of the 3rd-4th century A.D., there was contact between India and Middle and East Asia, through the medium of trade as well as of religious and cultural missions. There was also a contact between India and China. During the reign of Harshavardhana (6th century A.D.), this contact became closer owing to the visit of the Chinese traveller Hiuen Tsang. Emperor Harshavardhana was a great patron of classical dance and music, and there were open routes from India proper to Gándhára, Kāshmere, Tibbet, Purushapur or Peshwár, Uddiyána, Kapisha, Káshgarh, Khotán, Kuchia (ch'iu-tzu). Indian music also travelled along those routes to those countries through the medium of trade and cultural and religious missions. In 581 A.D., a band of musicians was sent from India to China at the invitation of the Chinese Emperor, and it is said that music missions were

sent to the distant lands like Samarkanda, Bukhárá, Japan, Corea, Kámboja (Cambodiá) and other Middle and East Asian countries. In 560-578 A.D., an expert Indian musician, Sujib by name was sent to China. He was also a noted *veená*-player. He taught the Chinese people the Indian melodies and rhythms (*rágas* and *tálas*) in a purely Indian method. From China, Indian music travelled further to Jává, Bali, Sumátrá, and other countries of Greater India. Sir Aurel Stein has discovered some Indian musical instruments like *veená, mridanga* and guiter from the sand-burried Khotán, and from them it is proved that Indian music once used to be cultured by the music-loving people of ancient Khotán. From the history of the burried records of Chinese Turkesthán, we learn that music of India also travelled to Turfān-Kárákhoja, Baázaklik, Kyzyle and other distant countries.

Different Schools of Dance, Drama and Music:

In the classical period (600-500 B.C.), there were four main schools (*sampradáyas*) of music, dance and drama, and they were: (1) the school of Brahmá or Brahmabharata and Siva or Sadásivabharata, (2) the school of Gandharva Nárada (3) the school of Muni Bharata, and (4) the school of Nandikeshvara. Some are of opinion that there were only three schools, and they were,

(1) The Nátya-sampradáya of Bharata

(2) The Náradiya-gandharva-sampradáya, and

(3) Nandikeshvara-sampradáya.

In fact, three or four schools of the classical period seem to be genuine. It is said that Nárada composed a book on dance, drama, and music, known by *Gándharvarahasyam*. But this book is not available now, and we also doubt whether Nárada of the *Shikshá* (1st century A.D.) did compose or compile that book, and it seems that some other Nárada might have composed it, as there were authors under the name and title of Nárada. Be that as it may, the two later schools of Bharata and Nandikeshvara were indebted to that of Brahmá or Brahmábharata. Specially Bharata has admitted the debt of Druhina Brahmá in his *Nátyasástra,* and he called it a 'collection' or '*samgraha-grantha*'. Brahmá, the prime author of science and art of dramaturgy was not same as Brahmá the four-faced Creator of the universe. He appeared, so far it is known, in the beginning of the classical period. It is said that he, for the first time, composed the *Nátyasástra* which was known as the *Brahmabharatam* on scientific basis, and it contained the laws and formulas of dance, drama, hand-poses and music. Muni Bharata of the 2nd century A.D. incorporated most of Brahmá's materials and method of treatment. Sadásivábharata also followed Brahmá. Brahmá and Sadásiva were

known by their common title, 'bharata' which means '*nata*' or 'an expert in the art of drama'.

Nárada was either known as a person or title. Nárada of the *Shikashá* belonged to the semi-divine Gandharvas, who were, it is said, the inhabitants of Gándhára (modern Kándáhāra) in the North-West Frontier of India. Though there were many Gandharvas, conversant with the art of dance and music, yet Nárada was the foremost among them. He composed the *Shikshásháastra* (*Náradi*) or science and grammar of the tones (*svaras*) and meters (*cchandas*) and the tonal bases (*svarasthánas*), which came to be used in the songs. He also established a school (*sampradáya*) of his own. But it should be remembered that there were at least four Náradas, who were adepts in the art and science of dance and music in different periods. As for example, the author of the *Náradishikshá* is known as Nārada I (1st century A.D.); the author of the *Pañchamasara-samhitá* (1440 A.D.) is known as Nárada II; the author of the *Sangitamakaranda* (generally ascribed to the 7th to the 11th century A.D., but its exact date seems to be the 14th-15th century A.D. or more than that) is known as Nárada III; and the author of the *Ráganirupana* (16th-17th century A.D.) is known as Nárada IV.

Nárada of the *Shikshá* (Nārada I) has described about the seven tones, both *vaidika* and *laukika*, three *grāmas*, *shadja*, *madhyama* and *gándhára*

twenty-one *murcchanás,* and forty-nine *tánas* which formed the *svaramandala.* Náráda has said,

Sapta-svarastrayo gráma
murcchanástekavimshatih |
Tána ekonapañcháshadityetat
svaramandalam||

The *svaramandala* was considered to be holy and purifying, and it helped the songs to create a sacred atmosphere that used to bring peace and eternal tranquility in the hearts of the singers as well as that of the audiences. It should be noted that though Nárada has mentioned about the *gándháragrāma,* yet it became obsolete during his time, and so Bharata has not mentioned about it in the *Nátyasástra.* Nārada has described about the five causal microtones (*játi-shrutis*) like *diptā, áyatá, karuná, mridu* and *madhyá,* which afterwards formed the bases of the twenty-two microtones, scientifically arranged by Bharata in the *Nátyasástra.* He has defined the term, *gándharva,* and instead of describing the *jatis* (*játirágas*), he has mentioned about the six *grámaragas* like *shádava, pañchama, madhyama-gráma, shadjagráma, kaishika* and *kaishika-madhyama,* which were in use from the time of the *Mahábhárata-Harivamsha* (300-200 B.C.) up to the time of the Pallava Ruler, Mahendravarman, in the 7th century A.D.

Nárada has mentioned about the ten *gunavrittis* like *raktam, purnam, alamkritam, prasannam,*

vyaktam, vikrustam, shlaknam, samam, sukumáram and *madhuram,* which used to embellish the compositions (*sáhitya*) as well as the melodies (*rága*) of the songs, both *vaidika* and *laukika.* He has rendered a valuable service to the music world, by discovering a connecting link between the tonal pitches of seven tones of both *vaidika* and *laukika* music. He has said that the pitch-value of the tone, *prathama* of the Vedic music is equal to that of the tone, *madhyama* of the *laukika* music, and in this way it can be shown that the tones, *prathama, dvitiya, tritiya, chaturtha, pañchama, shastha* or *atisvárya* and *saptama* or *krusta* are equivalent in their sound values to those of the tones, *madhyama, gándhára, rishabha, shadja, dhaivata, nisháda* and *pañchama* of the *laulika* music. They can be shown by the help of the chart thus:

vaidika tones		*laukika* tones
prathama	.. ..	madhyama
dvitiya	.. ..	gándhára
tritiya	.. ..	rishabha
chaturtha	.. ..	shadja
mandra	.. ..	dhaivata
atisvárya	.. ..	nisháda
krusta	.. ..	pañchama

Nárada has described about the *veenás* like *dáravi* and *gátra,* which were used in the *sámagána*

and *gándharva-gána.* Nārada has said regarding these *veenás,*

> Dāravi gátra-veená cha dve veene
> gána-játisu |
> Sāmiki gátra-veená tu tasyáh shrinuta
> lakshanam ||
> Gátra-veená tu sá proktá yasyám
> gāyanti sámagáh|

It is said that the *gátra-veená* possessed a gourd and a wooden stem, having five or six or seven gut strings for tones. It used to be played holding it in a recumbent position, with the help of the fingers, and used to be placed on the thighs of the player. Nárada has given full description of the method of *veená*-playing in the *Shikshá.*

Bharata, the Father of the Methodical System of Music:

Bharata also belonged to the Gandharva sect. He is known as Muni Bharata. He flourished in the 2nd century A.D., though there rages a controversy regarding his date. 'Bharaṭa' was really a title, and it used to be conferred upon those who were efficient in art and science of drama, and as such there were many personages with the title. Bharata in ancient times, such as Vriddhabharata or Brahmábharata, Sadásivabharata, Kasyapabharata, and Nandibharata, to name only a few. He compiled the *Nátyasástra,* by collecting the materials of the *Nátyasástra,* composed by Brahmá

or Brahmábharata, and so, it has already been said before that his *Nátyasástra* is known as the '*samgraha-grantha*' or collection of the ancient *Nátyasástras*.

In fact, Muni Bharata brought a renaissance in the domain of dance, drama and music, and scientifically devised laws and principles of twenty-two microtones (*shrutis*) or subtle tones on the basis of five microtones (*játi-shrutis*), as promulgated by Nárada of the *Shikshá*. Bharata was perhaps the founder of the tone-relationship of the octave (*saptaka*), the fifth (S-P) and the fourth (S-M) i.e. the *shadja-pañchama* and *shadja-madhyama bhávas,* which were similarly devised by the Greek philosopher, Pythágoras, who lived about 582-507 B.C. Pythágoras devised these relationships for a diatonic scale, following the series of fifths=F+C+G+D+A+E+B. Edward Macdowell is of opinion: "It was said of Pythágoras that he had studied 12 years with the Magi in the temples of Babylon; had lived among the Druids of Gaul and the Indian Bráhmans; had gone among the priests of Egypt, and witnessed their most secret temple rites". Some are of opinion that Pythágoras came to India and learned the arrangement of scales, microtones and tones from the Indian experts, and after returning to Greece, applied them in his own system. But most of the scholars do not believe this fact. They say that the two systems of the two most ancient countries

independently developed in a parallel line and surprisingly enough they coinsider that there remains no question of borrowing from either side.

In fact, in ancient Greece, there were in use over 15 different modes (scales), each one common to that part of the country in which it originated. At the time of Pythágoras there were 7 modes in general, and each mode was composed of two sets of 4 tones=4+4=8. Pythágoras found that the tone-relationships of the octave, the fifth and the fourth, correspond to the numerical relationships of 2 : 1, 3 : 2, 4 : 2. He supposed that the three simple ratios were the basis of a principle which could be extended to define the intervals of the third, the sixth and the second. Again the structure, which the Greek musicians developed from Pythágoras's fundamental discoveries, was based on a grouping of sounds, called the tetrachord. Probably the first step was the discovery that a seven-tone scale could be explained as being two joined tetrachords. This took place in connection with a large *kithárá* which had seven strings with two tetrachords, upper and lower. Again an eight-strainged *kithárá* made necessary the theory for a scale of eight tones. So we find that the Greater Perfect System and the Lesser Perfect System summed up the theory, underlying most of the aspects of Greek music. Although we find some similarities between the two systems, Greecian and Indian, yet there remains a sea of difference.

Bharata's Method of Determining the Twenty-two Shrutis:

It is true that Bharata has determined the 22 *shrutis* on the basis of the 5 *játi-shrutis,* as expounded by Nárada of the *Shikshá,* but his method of determining the *shrutis* was unique, and he determined them by means of two *veenás* of equal size, *chala* (the frets of which were shiftable) and *achala* or *dhruva,* (the frets of which were fixed) in the two *grámas, shadja* and *madhyama.* One of the two *veenás* was set to the *madhyamagráma* (middle cleft), by lowering *pañchama* one *shruti* only, and then again the *madhyamagráma-veená* was changed into the *shadjagráma-veená,* by restoring the lowered *pañchama* to its original pitch i.e. by taking it as a real *shadjagrámic pañchama,* consisted of four *shrutis*. Bharata has said: "*Yathá dve veene tulya-parmána-tantryupavádana-danda-murcchite shadjagrámáshrite kárye. Tayorekata-rasyám madhyamagrámikim krityá pañchama-syápakarshe shrutim. Támeva pañchamavashát shadjagrámikim kuryát,*" etc. To make Bharata's statements clear, let us quote Pandit V. N. Bhátkhandeji. He says: "To begin with, Bharata says that the two *veenás* are first to be tuned to the *shadjagráma* scale. We will say that there are only seven wires to represent the seven notes of the scale on each of the two *veenás.* Evidently then, seven wires are to be tuned to the seven correct notes of

the *shadjagráma* scale. I have already said that Bharata pre-supposes in his reader a perfect knowledge of the *pañchamas* of the two *grámas* and an ability to tune the *veenás* according to the dicrections he proposes to give. When one of the *veenás* is to be made *madhyamagrámic,* all that he means is that the wire representing the *pañchama* in the *shadjagráma* is to be slightly loosened so as to make it produce the *pañchama* of the *modhyama,* all other notes remaining in their original positions. The second direction of the author is most important. He directs that the *madhyamagrámic veená* to be converted again into a *shadjagrámic veená,* but he wants this to be done not by restoring the *pañchama* to its original pitch, but by accepting the changed *pañchama* as a proper *pañchama* for the new *shadjagrámic veená.* Now we know that this can be accomplished only by lowering all the other notes of the *veená* by one *shruti* and that is what Bharata says will be the result. He says: *'evam sá veená shrutyapakrishtā bhavati'*. That is when the *chala-veená* is thus made *shadjagrámic,* the pitch of 'sa' will be three *shrutis,* that of 'ri' will be six *shrutis,* of 'ga' eight *shrutis* and so forth. By repeating this process, another series of *shrutis,* namely, two, five, seven, fifteen, eighteen, twenty will be discovered. But the 'ga' and 'ni' of the *chala-veená* will now coincide with the 'ri' and 'dha' of the *achala-veená.* On another repetition of the same process, the *svaras* 'sa ma pa' of the *chala-*

veená will coincide with the 'ni, ga' and 'ma' of the *achala* or *dhruva-veená*".

A Short Survey of Bharata's Nátyasástra:

Though it is true that the Sāmaveda is the womb (*yoni*) or fountainhead of Indian music, yet Bharata's *Nátyasástra* is an important treatise that informs us about the development of methodical and scientific system of music of the classical type, and so the students of history of Indian music should be acquainted with the *Nátya-sāstra*, for their fuller knowledge of evolution of earlier type of music. It is said that Bharata belonged to the Gandharva class of semi-devine people, who were specially gifted in the art and science of dance, music and drama.

There are controversies regarding the exact date of the *Nátyasástra*. Some are of opinion that it was composed in the 5th-4th century B.C., while others hold that it was written between the 2nd century B.C. and the 2nd century A.D. Then again, some believe that it was compiled in the Gupta period in the 5th century A.D. According to Dr. P. V. Kāne, the *Nátyasástra* was written before the 2nd century B.C., as he says: "The Háthigumphá Inscription of Káravela styles Khárabela (the King of Kalinga) '*gándharvavedavudhah*' (vide the *Epigraphia Indica*, vol. XX, at p. 79). That Inscription is generally assigned to the 2nd century B.C. Therefore the *Gándharvaveda* must

have been recognised some centuries before Christ, and the *Nátyaveda* which includes its principles and practices may very well be placed about 200 B.C.". But Dr. Káne's view does not seem to be sound for many reasons. Most of the scholars are of opinion that the present form of the *Nátyasástra* was not written before the 2nd century A.D.

Sáradátanaya (1175-1250 A.D.), the author of the *Bhávaprakáshan,* informs us that the original edition of the *Nátyasástra* consisted 12,000 *shlokas* and afterwards it was reduced to 6,000. Such is the opinion of Dhanañjaya, the author of the *Dasharupakam.* The late MM. Rámakrishna Kavi has supported the views of Sáradátanaya and Dhanañjaya. MM. Kavi has said: "It (the *Natyásástra* of Bharata) is known as *sutra* ("*shattrimshakam bharatasutramidam*"), as it embodies principles set out in a very concise form. This work is also called as '*shastisáhasri*', meaning 6,000 (*granthas*). This appears to be an epitome of an earlier work, called '*dvádasha-sáhasri*', which means 12,000 (*granthas*). This larger work is now only in part available. Both these works seem to have been based upon a still older one, called *Nátyaveda,* which forms one of the four *Upavedas,* extending over 36,000 *shlokas,* written by Brahmá himself".

Muni Bharata has admitted that he has collected most of the materials of his *Nátyasástra* from the *Nātyaveda,* written by the prime-author, Brahmá or Brahmábharata ('bharata' being the

title of Brahmá): *"shruyatām nátyavedasya sambhabo brahmā-nirmitah"* (I. 7.). The *Nátyasástra* is divided into 36 chapters (=*Káshi* edition, whereas the *Kāvyamálá* edition, Bombay contains 37 chapters). The 1st chapter deals with the topics of primary functions like *mangalácharanam,* particulars of the stage (*nátyamañcha*), the characteristics of the drama (*nátaka*), the method of worship of the presiding deity of the stage (*manchadevatá*), etc. The 2nd chapter deals with the topics of three kinds of auditorium (*prekshágriha*) and their measurements, descriptions of different kinds of parts of the stage and the auditorium, etc. The 3rd chapter deals with the topics of sacred functions, regarding the drama, together with its materials, etc. The 4th chapter deals with definitions and descriptions of 108 *karanas,* 32 *angaháras,* 4 *rechakas* like *pada, kati, hasta* and *gribá;* the dances like *tándava* and *lásya,* together with the dance-types like *vardhamānaka, ásárita,* etc. The 5th chapter deals with principles (*vidhi*) and limbs (*anga*) of the *purvaranga* and their divisions, etc. The 6th chapter deals with 8 kinds of aesthetic sentiments (*rasas*), their divisions and subdivisions, the proper application of them in the dramatic functions (*abhinaya*), together with 2 *dharmas,* 4 *vrittis,* 4 *pravrittis,* 2 kinds of *siddhi,* 2 kinds of *svara,* 4 kinds of *átodya,* 5 kinds of *gána,* etc. The 7th chapter deals with different kinds of

emotive feeling or *bháva* and their application in the dramatic functions. The 8th chapter deals with the materials of dramatic performances (*abhinaya-vastu*) like the movements of the head, eyes (sight), the face and the neck, in accordance with different aesthetic sentiments (*rasas*), etc. The 9th chapter deals with the hand-poses (*hastábhinaya* or *mudrá*), their definitions and applications in *abhinaya* and *nritya,* together with 4 kinds of *karana* of the hands, etc. The 10th chapter deals with movements of the body (different limbs of the body). The 11th chapter deals with principles and applications of different *chári* and their two main divisions, according to *bhumi* (earth) and *ákásha* (sky), etc. The 12th chapter deals with *mandalas,* pertaining to *bhumi* and *ákásha,* together with their methods of application. The 13th chapter deals with the *gatiprachára* or nature of movements of the legs and other limbs of men, women and *napumsakas,* in accordance with emotional sentiments (*rasas*), etc. The 14th chapter deals with the *pravrittis* like *avanti, dákshinátya, páñcháli* and *māgadhi,* etc. two divisions of *abhinaya, lokadharmi* and *nátya-dharmi,* etc. The 15th chapter deals with *váchikábhinaya,* two kinds of *pāthya* like Sanskrit and Prākrit, two *nibandhas,* and different kinds of *gána,* etc. The 16th chapter deals with the *vrittis* and their examples. The 17th chapter deals with *vágábhinaya* (performance of speech) and

their 36 characteristics, 4 kinds of *alamkára*, defects or demerits of *kávya* and their 10 divisions, merits of *kávya*, application of *alamkāras* as well as *mátrás*, etc. The 18th chapter deals with the languages of the characters of the drama, different kinds of language like *mágadhi, ardha-mágadhi, prāchya, shauraseni, dákshinátya, shabara, valhika, shakara*, etc. The 19th chapter deals with the application of 7 *svaras*, according to aesthetic sentiments, 3 *thánas* (registers), 4 *varnas* (*gána-kriyás*), 2 *kākus*, 6 *alamkáras*, 6 *angas* and *páthyas*, adorned with *svaras* and *alamkáras*, etc. The 20th chapter deals with ten kinds of *rupakam* and their *angas*. The 21st chapter deals with different characteristics of the *itivritta*, 5 *sandhis* like *mukha, pratimukha, garbha, vimarsha* and *nirvahana*, together with their *angas* and specific natures. The 22nd chapter deals with different kinds of *vrittis* like *bhárati, sáttvati, kaishiki, ārabhati*, etc. and their divisions. The 23rd chapter deals with *áháryābhinaya*, its characteristics and divisions, etc. The 24th chapter deals with *sámányābhinaya* and its different *alamkáras*, gestures and postures, different mental preparations, 8 *náyikás* like *vásakasajjá, preshitabhatriká*, etc. The 25th chapter deals with the external *upacháras*. The 26th chapter deals with *chitrábhinaya* i.e. the performances of different aspects of the day (morning, midday, evening), the three aspects of the sun, the moon, the seasons,

etc. The 27th chapter deals with different kinds of *siddhi* in different times. The 28th chapter deals with 4 kinds of musical instruments, like *tata, avanaddha, ghana,* and *sushira,* the definition of *kutapa,* the definition of *gándharva* music and its three main divisions, seven *svaras,* the *vádi, samvádi, anuvádi* and *vivádi* tones, *shrutis* and their determination with the help of two *veenás* of equal size, *chala* and *achala* or *dhruva, murcchanás, tánas, sádháranas* (*jāti* and *svara*), 7 *shuddha*+11 *vikrita játis* (=18 *játirágas*) and their characteristics, ten essentials (*dasha lakshanas*) and their definitions, 2 kinds of *anyatva* like *langhana* and *abhyása,* 3 kinds of *mandragati* (*amshapara, nyásapara* and *apanyásapara*), etc. The 29th chapter deals with the *jātis* or *játirágas* and their respective sentiments (*rasas*), 4 kinds of the *varnálamkáras* like *prasannádi, prasannánta, prasannādyanta* and *prasannamadhya,* 4 kinds of *gitis* like *mágadhi, ardhamāgadhi, sambhávitá* and *prithulá,* the characteristics of *vádya* and their divisions like *vistára, karana, áviddha* and *vyañjana,* 4 kinds of *dhátus* of the *vádya* like *samghátaja, samaváyaja, vistáraja* and *anuvandha,* 10 kinds of *dhátus* as applicable to the *veená,* the *chitravritti* and the *dakshinavritti* (of *vádya*), *veenás* like *chitrā* with 7 strings and *vipañchi* with 9 strings (the *chitrá* was used to be played with the help of the finger, and *vipanchi* with the plectrum (*kona*), the *vahirgita*

and their characteristics like *áshrávana, ārambha, vakrapáni,* etc. The 30th chapter deals with the *sushira* and the produced *svaras*. The 31st chapter deals with the topics of rhythm or *tála* and tempo or *laya,* 3 *kalás* like *chitra, vártika* and *dakshina,* the *tálas* like *chatchatputa* and *cháchatputa*, etc. the *brahmagitis, vidári,* 3 kinds of *vivadha,* 7 kinds of *gitis* like *madraka,* etc., the conception of *vastu* of the *giti,* 2 kinds of *prakriti* like *kulaka* and *chedaka, niryukta* and *aniryukta padas,* the characteristics of the *brahmagitis* like *ric, gáthá, pānika,* etc. the characteristics of the *mátrás* of the *gitis* like *māgadhi,* etc. the dances, *tándava* and *lásya,* the *layas* like *samá, srotogatá* and *gopucchá,* etc. The 32nd chapter deals with 64 *dhruvás* and their characteristics, the definition of the term '*gándharva*', 3 kinds of *vritta* of the *dhruvás,* 5 kinds of *gána* like *práveshiki, ákshepiki, prásádiki*, etc. for the drama, 6 special *dhruvās* like *shirshaka, uddhata, anuvandha, vilamvita, addita,* and *apakrishta,* the *grámarágas* like *madhyamagrāma, sádhárita, kaishika-madhyama, kaishika,* etc., the characteristic of the *veená*-player, merits and demerits of *natas* and *natis,* etc. The 33rd chapter deals with the origin of *avanaddha* type of musical instruments, their divisions and methods of playing. The 34th chapter deals with characteristic of *prakriti.* The 35th chapter deals with different parts, played by *natas* and *natis.* The 36th chapter, an

epilogue, deals with different Rishis, interested in the art and science of drama, etc.

Bharata has described mainly two *veenás, chitrá* and *vipañchi,* and he has said,

Saptatantri bhavecchitrá
vipañchi nava-tantriká |
Vipañchi kona-vádyá syāt
chitrá chángulivádanā|| NS. 29.114.

It has been said before that the *chitrá-veená* possessed seven strings, and used to be played with the help of the fingers, whereas the *vipañchi,* with nine strings, used to be played with the plectrum or *kona.* Now from the mention of the *veená* with seven strings in the *Nátyasástra* it should not be taken that the *saptatantri-veená* came in vogue only during the time of Bharata or immediately before him. From the archaeological findings we know that it was prevalent even in the pre-Christian era. It will be interesting to learn that recently three sculptural representations of the *saptatantri-veená* have been excavated from the Buddhist Caves of Pitálkhorá, carved in the Sátmálā range, known also as Chandora, on the northern fringe of Aurangábád District of Mahárástra State. The Caves of the Pitálkhorá lie 50 miles to the north-west of the Ajantá Caves and 23 miles to the north-west of the Ellorá Caves. Though some descriptions of the Caves were previously given by John Wilson and later by Furgusson and

Burges, yet in more recent years, fresh light has been thrown upon these Pitálkhorá Caves by M. G. Dikshit. In 1941, Mr. Dikshit discovered three portraitures of the *saptatantri-veená* that were found engraved on stone slabs, excavated from the debris in the forecourt of the Cave No. 4 of Pitálkhorá. It is said that the development of the rock-cut architecture of the Pitálkhorá started in the 2nd century B.C., culminating in its final form in the 6th-7th century A.D. So it is proved without any shadow of doubt that *veená* with seven strings (*saptatantri-veená*) was also prevalent in the pre-Christian era. It is necessary to note in this connection that from the fragmentary pieces of the sculptures of the three *saptatantri-veenás*, engraved in the Caves of Pitálkhorá it appears that they were played with the help of the plectrums. It has also been mentioned before that orchestra (*kutapa*) and group-singing (*ganagiti* or *vrinda-gáyana*) were prevalent during the time of Bharata. Abhinavagupta has defined the word *kutapa* in the *Abhinavabhárati* as *ku* means *rangam+tapah* means *ujjvalayati* i.e. that which enlightens or enriches the theatrical stage, is known as *kutapa*. The *Aitareya-bráhmana* and the *Puspa-sutra*, the *prátishákhya* of the *Sāmaveda* have mentioned about the group-singing or *gana-giti*. The *kutapa* was specially used in the dramatic performances (*abhinaya*). Bharata has mentioned about three kinds of *kutapa*, and they were : (1)

a combination of four kinds of musical instruments like *bhánda,* etc.; (2) a combination of four kinds of musical instruments like *veená, venu, mridanga,* etc., and (3) that was formed by a combination of different musicians and instrumentalists.

Evolution of the Tuning-method (márjaná):

We come across, for the first time, the systematic method of tuning in Bharata's *Nátyasástra* in the 2nd century A.D., and from this it is evident that this method evolved in India undoubtedly before Bharata, and Bharata has only followed the tradition. This method of tuning of the musical instruments were known as *márjaná.* This method used to be observed in the drums, known as the *pushkara.* In different rock-cut temples of India, these drums are seen engraved. Three drums (*pushkaras*) are generally seen carved, and among them two are horizontal and large and one is leaning and small. The small one is known as *álinga.* Bharata has fully and nicely described about the methods of tuning in the *Nátyasástra* (vide the *Kāshi* edition, chapter XXXIII, and the *Kávyamálā* edition, chapter XXXIV). He has said,

> Máyuri hyrdha-máyuri tathá karmáravi punah|
> Tisrastu márjaná jñeyáh pushkareshu
> svaráshrayáh|| etc.

That is, there were three kinds of tuning method (*márjaná*), *máyuri, ardhamáyuri* and *karmāravi.* Among these methods, the *máyuri* used to be tuned

in the middle cleft (*madhyamagráma*), the *ardha-máyuri,* in the first cleft (*shadjagráma*) and the *karmáravi,* in the third cleft (*gándháragrāma*), based on the *sádhárana.* The term *'sádhárana'* connotes the idea of an intermediate tone between two tones. The tones, to which the *pushkara* drums were tuned, were based on the microtones or *shruti-sádhárana,* and were also sustained and used in the tuning method. The remaining tones of the scale were shiftable or transferable. In the method of the *máyuri-márjanā,* the tone, *gándhára* used to be tuned on the left *pushkara* (as there were three *pushkaras*), the tone, *shadja,* on the right, and the tone, *pañchama,* on the upper *push-kara.* In the *karmáravi-márjanā* , the tone, *rishabha* used to be tuned on the left *pushkara,* the *shadja* on the right, and the *pañchama* on the upper *pushkara.* The tone, *rishabha* which is the consonance or *samvádi* to these three tones and is related to the *rágasvara* of the *játi* (*játirága*), used in the *márjaná* of the *ālinga.*

Now, from this statement we find that in the *máyuri-márjanā,* the *pushkara* drums were tuned to the *shadja, madhyama* and *dhaivata,* and in the *karmáravi-márjanā,* they were tuned to the tones, *rishabha, pañchama* and *nishára.* In each of the processes of tuning, those three tones were considered as the primal ones of the *grámas.* Some are of opinion that in the *máyuri-márjanā* of the middle cleft (*madhyamagráma*), the positions of

the microtones and the tones were exactly the same as those prevailing in the modern standard pure scale (*shuddha tháta*), *vilávala* of the North Indian school of music and the Diotonic Majore scale of Europe. The *shuddha tháta vilávala* is no other than the *sádhárana-grāma,* as maintained by Shárangdeva of the *Sangita-Ratnákara* of the early 13th century A.D.

In modern time, the method of tuning is generally worked out by the method of tempering two of the strings of the *támburá,* in mostly the tones, *shadja* and *pañchama* or *shadja* and *madhyama.* The *shadja* being the drone or tonic, the tones, *rishabha* and *gándhára* are produced from the vibrations of the *shadja* of the middle base (*mudárá*) and *dhaivata* and *nishāda,* from the vibrations of the *shadja* of the lower base (*udárá*), and the rest, *madhyama* is produced from the concordant tone, *pañchama.* There prevail some different views regarding it, but yet it should be remembered that the modern method of tuning is done always in the *shadjagráma,* which is very ancient.

Nandikeshvara and His Works:

Nandikeshvara or Nandi was also an authority on music and dance, and it has already been said that he created a new novel school (*sampradáya*), as Bharata of the *Natyasástra* fame did. He appeared sometime in the

2nd-3rd century A.D. Matanga has mentioned about him, in connection with the *murcchaná,* possessing twelve tones ("*dvádasha-svara-murcchaná*") in the *Brihaddeshi.*. Shárangdeva has also mentioned about him in some of the chapters of the *Sangita-Ratnákara.* It is said that Nandikeshvara composed a *Samhitá* (*Nandikeshvara-samhitá,* together with the *Avinaya-darpana,* the *Káishikávritti* and the *Bharatárnava.* "Five works of Nandikeshvara", says Vásudeva Shástri, "find mention in our texts. *Nandikeshvara-samhitá,* quoted by Simhabhupála in his commentary on *Sangita-Ratnákara,* is one. *Bharatárnava,* said to be consist of 4,000 *shlokas,* is the second. *Bharatárnava-samgraha,* said to be an abridgement of the second, is the third. *Guhesha-bharatárnava,* being the version of *Bharatárnava,* as redacted by Guha or Skanda, is the fourth. * * It is possible that the contents of *Guhesha-bharatárnava* are on the same lines as the ancient treatises on *Nátya* and *Nartana* in the Támil country, whose tradition of *Sangita* and *Nátya* goes far back into some millenniums. There is a Támil work, called '*Bharata-senápatiyam*', which, by its Sanskrit name, suggests that it may be a Támil version of a Sanskrit work solely created by Senápati or Skanda. There is a work in Támil, mentioned as an ancient work by the name *Pañcha-bharatam* which is ascribed to Nárada. It is just possible that Nárada, the authority on music, made a digest

of five redactions of works on *Nartana* and *Nátya* and called it *Pañcha-bharatam*".

But there lie different opinions whether Nandikeshvara of the *Nandikeshvara-samhitá* and Nandikeshvara of the *Abhinayadarpana*, the *Vritti* and the *Bharatárnava* were one and the same person. MM. Rámakrishna Kavi, Pandit Vásudeva Shástri and others have identified Nandikeshvara with Tandu, the inventor of the masculine and heroic dance-type, *tándava*. Vásudeva Shāstri has said: "In the treatise of Kohala, quoted by Kallináth in his commentary on the *Sangita-Ratnákara*, an author by the name Bhatta Tandu is referred to as an authority. It is just possible that Tandu referred to here is no other than Nandikeshvara, though the word Bhatta suggests that the author may be some Bráhmin of that name". Like Bharata, Nandikeshvara introduced different kinds of dances, hand-poses (*hastábhinaya* or *mudrá*), *cháris*, *mahácháris*, etc. for the dramatic performances (*abhinaya*). Bharata has introduced five kinds of *dhruvágiti*, known as *práveshiki*, *naishkrámiki*, *prásādiki*, *ákshepiki* and *antará* in the *abhinaya*, for the characters entering, at the beginning, at the end, and in between the acts (vide the *Nátyasástra*), and though Nandikeshvara did not mention them, yet, as has been said before, he defined and introduced *karanas*, *angaháras*, etc. for the *ángikábhinaya*.

To give a short analysis of the celebrated work,

Bharatárnava, it can be said that it has been described in the *Bharatárnava-samgraha* that the *Bharatárnava* consists of 4000 stanzas. In the *Bharatárnava,* published from the Sarawati Mahal Library, Tánjore, we find three kinds of colophones (1) *"Nandikeshvara-virachite bharatárnave",* (2) *"Nandikeshvara - virachite bharatárnave sumati-bodhake",* and (3) *"Nandikeshvara-virachite bharatárnave párvati-prayukta bharatachandrikáyám kathita nánártha hasta-prakaranam".* "The title-page calls the work *'Bharatárnavagranthah Nandikeshvara-virachitah'.* The first page, however, gives two names *'Bharatárnavah nandikeshvara-virachitah'* and *'Guhesha-bharata-lakshmanam'.* It is clear that this work, though mainly consisting of the original *Bharatánava,* has been added to form other sources namely *'Guhesha-bharata-lakshanam', 'Sumatibodhaka-bharatárnava* and *'Párvati-prayukta-bharatártha-chandriká'.* The chapters in the book deal with *padabhedas, sthánakas,* their uses, *sankara-hastas,* 108 *tálas, cháris, angahāras, nánártha-hastas, shringa-nátya, sapta-lásya* and *puspáñjali".*

Age of New Awakening:

In the begining of the Christian era, we find some new trends of thought and creation in the field of Indian music, as many formalised regional or *desi* type of *gitis* and *rágas* flourished side by

side of the *gándharva* music, the nucleus of which is to be found in Nárada's *Náradishikshā,* Bharata's *Nátyasástra* and Matanga's *Brihaddeshi.* The period, covering the 1st-2nd century A.D. and 5th-7th century A.D. may be considered as the period of renaissance. From this time onwards i.e. upto 13th-14th century A.D., many regional tunes were included into the fold of classical music, so as to enrich the coffer of Indian music.

In the *Náradishikshá* of the 1st century A.D., we find discussions about both *vaidika* and *laukika* types of music. Nárada has discussed about the *svaramandala,* composed of seven tones, three *grámas* like *shadja, madhyama* and *gándhāra,* twenty-one *murcchanás,* and forty-nine *tánas,* different methods of singing according to different Vedic recensions, ten kinds of quality of the *gitis* (*"dasha-vidha gunavritti"*), definitions of six or seven *grámarágas* like *shadjagrāma, madhyama-gráma, sádhārita, shádava, pañchama, kaishika* and *kaishika- madhyama,* which have also been depicted on the Kudumiámálai Rock-inspriptions in South India, the tonality of seven tones of both *vaidika* and *gándharva* types of music, descriptions of the *dáravi* and *gátra veenās,* together with methods of their playing, etc. It has been said before that Nárada also dealt with five microtonal units (*shrutis*) like *diptá, áyatā, karuná, mridu* and *madhyá,* which were known as the *kárana* (cause) or *játi-shrutis* during the time of Bharata.

Bharata has classified the twenty-two microtones (*shrutis*) on the basis of those above-mentioned causal microtones, as described by Nárada.

Aryan and Non-Aryan Elements in Indian Music:

Four great kingdoms like Avanti, Koshala, Vátsa and Magadha were recognised as the Hindu provinces or *janapadas* in ancient India, and the people, inhabiting them, were considered to be highly civilized and art-loving Eastern nations. Many other semi-civilized aboriginal tribes like Shabara, Pulinda, Kámboja, Kiráta, Valhika, Drāvida, Anga, Vanga, Kalinga and others were in existence with their distinct cultures and arts. The Aryans incorporated many of the tunes of the non-Aryans with new names and techniques, and this intermixture between the Aryan and the non-Aryan music became possible owing to the policy of absorption of ideas and ideals and the system of inter-marriage, prevailing between the two. During the time of Bimbisára (545 B.C.), Gándhāra, a province in the North-West of India, was very famous for its art of music. It is said that the Gandharvas were the settlers in that region. They were a semi-divine people, considered as adepts in arts of singing and dancing. The type of music, prevalent among them, was known as the '*gándharvam*', as described by Muni Bharata, in the *Nátyasástra* in the second century A.D. Some are of opinion that as the Gandharvas were the immigrants from Greece,

their music evolved on the ideal of the music of the Greeks. But it is a mere conjecture. Most of the historians are of opinion that as the artists of the Gándhára school of art had their hands of the Greeks and hearts of the Indians, so the *gándharva* type of music was also Indian in origin and spirit. And even the Persian and Macedonian invasions of the North West Province of India did never influence the *gándharva* music.

CHAPTER VIII

The Age of Renaissance:

The 2nd century A.D. is a memorable period, as Muni Bharata compiled his encyclopaedic work, *Nátyasástra* or the science of dramaturgy during this period. It can also be called the age of the *Nátyasástra*. Tradition says that Bharata collected most of the valuable materials of the *Nátyasástra* from the works of his venerable predecessor, Brahmá or Brahmábharata, and so, as has already been said before that his book was known as the *'samgraha-grantha'*, meaning 'the book of collection'. It is said that Brahmá or Brahmábharata composed the book, *Brahmabharatam*, containing science and art of drama, together with the laws and formulas of the *gándharva* music. Sometimes it is believed that the author Brahmá was no other than the prime-creator of the universe, known as Brahmakamalaja Prajápati. He is also known by the name of 'Druhina'. But great controversy rages round this belief. In fact, Bharata compiled the *Nátyasástra,* collecting most of the materials from the *Nátyasástra,* compiled by Brahmá or Brahmábharata. Brahmábharata was sometimes known as Adi-bharata or Vriddha-bharata. In fact, *'bharata'* was the surname of a person. The term Bharata also signifies a *nata* or player. According to Abhinavagupta, Bharata was also indebted to

Sadásiva, another playwright of the pre-Christian era.

It has already been said before that the 28th to 36th chapters of the *Nátyasástra* have mainly been devoted to the discussions on music in relation to drama. We find eleven more mixed *játis* (*játirágas*) in Bharata's time, and they have been scientifically defined and determined with the help of ten essentials like *graha, amsha, tára, mandra, nyása, upanyása, alpatva, vahutva, shádava,* and *audava.* The eighteen *játis* or *játirágas* were at that time practised with *murcchanás, tánas, lakshanas, rasas* and *bhāvas,* and those eighteen *játirágas* were: *shādji, ārsabhi, gándhári, madhyamá, panchami, dhaivati* and *naisháda* or *nishádavati* (=pure or *suddha*)+ *shadjodichyavati, shadjokaishiki, shadjomadhyamá, raktagándhári, gándhárodichyavā, madhyamodichyavā, gándhára-pañchami, āndhri, nandayanti, karmáravi* and *kaishiki* (—mixed or *vikrita*).

Bharata has determined two kinds of common tones, which were known as '*sádhárana*'. Those two common tones were the *svara-sádhárana* and the *jāti-sádhárana,* as one was concerned with the tone or *svara* and the other with the melody or *rága.* The *svara-sádháranas* were the tones like *kākali* (*nishāda*) and *antara* (*gándhára*). The *játi-sádhárana* was essentially known by one of the tones in a *gráma* or basic scale: *"eka-grámángshánám"*, and thus we get the tone, *shadja* as *shadja-*

sádhárana (*jāti-sádhárana*) in the *shadjagráma*, and the tone, *madhyama* as *madhyama-sádhárana* (*jāti-sádhárana*) in the *madhyamagráma*.

Again the *alamkáras* like *prasanna*, *prasannánta*, *prasannamadhya* and *prasannádyanta*, and *varnas* like *árohi*, *avarohi*, *stháyi* and *sañchāri*, etc. were in use in music. The *gitis* like *mágadhi*, *ardhamāgadhi*, *sambhávitá* and *prithulá*; *dhátus* (for *vádya*) like *vistára*, *karana*, *āviddha* and *vañjana*, and their varieties; *prakritis* like *kulaka* and *cchedaka*; *vrittis* (of the *gitis*) like *chitra* and *dakshina* were in use in the songs. The *veenás* like *chitrá* (with seven strings) and *vipañchi* (with nine strings); *kalás*, *yatis*, *tálas*, the seven *gitis* like *madraka*, *aparánta*, etc. *vastu*, *prabandhas* like *niryukta* (*nivaddha*) and *aniryukta* (*anivaddha*), the *brahmagitis* like *kapála*, *kambala*, etc. *shivastutis*; the dances like *tándava* and *lásya*; the *grámarágas* like *madhyamagrāma*, *sádhárita*, etc. were also prevelent.

Now, it can be asked as to what was the true significance of the term '*játi*'. It has already been said that *játis* were the prime-source (*yoni*) of all kinds of *rāgas* of the post-*játirága*. The term '*jāti*' was used to denote the universal (*sámánya*) like the *bráhmana-játi*, *kshatriya-jāti*, etc. As hundreds and thousands of men and women used to be signalized by a particular *játi* or race, so all kinds of *rágas* came to be known by the term '*játi*' and such was the considered opinions of Bharata,

his followers and commentators. The *játi* was really the mother-*rágas,* the prime-source, and all the *rágas* that evolved later were her offsprings as it were.

Again Bharata has determined 64 classical *játigánas* (songs), known as the .*dhruvā.* These 64 *dhruvás* were like the musical settings of the drama, and contained five parts, *práveshiki* (entrance), *naishkrámiki* (exit) and three others, occuring during the personation of the characters on the stage. These *gitis* or songs "were also of significance as giving an idea to the audience of the whole context, place, person, etc. of a particular scene, as in Bharata's idealistic theatre, scenic trappings or elaborate stage directions were dispensed with". The *dhruvás* were sung along with 4 kinds of *kutapa* or orchestra, composed of drums, flutes and string instruments like *veená.*

It has already been said that Bharata has formulated the theory of twenty-two microtones (*shrutis*) and tonal bases (*svarasthánas*), on the basis of Nárada's five *játi-shrutis,* distributing them in seven notes as 4, 2, 3, 4, 4, 3, 2. He has also defined the secret of consonance (*svara-samváda*) between the notes, *shadja* and *madhya-ma,* and *shadja* and *pañchama.* In short, Bharata has expounded the theory, art and science of Indian music in a very methodical way for the purpose of drama.

CHAPTER IX

Culture of Music in the Gupta and Maurya Periods:

The Gupta and Maurya periods (32 B.C.—600 A.D.) can be considered as the golden age of Indian culture. These two periods were not only glorious for their classical Sanskrit literature, art and architecture, but also for fine arts like music and dance, specially for the art of painting and sculpture, which attained high watermark of glory. The fine fresco-paintings of the Ajantá Caves are the products of this age. The Licchavi, Saka and Kushána dynasties were very advanced in culture at the time, and it is most probable that Indian culture was greatly influenced by them. That Mahárāj Samudragupta was a noted musician, is evidenced from his *veená*-playing posture, depicted on his coins. He was well-versed in the art of music as well as a great patron of Indian classical music and dance, and this fact is proved by the Allahabad Inscription, now adorning the Lucknow Museum. Regarding this inscription, J. N. Samáddár has written in the *Glories of Magadha* (1924): 'I will also refer to the very curious piece of sculpture—an inscribed stone-horse of this great hero, 'who by his sharp and polished intellect and choral skill and musical accomplishments established his title of 'King of Poets', by

various poetical compositions that were fit to be the means of subsistence of learned people". It is said that Samudragupta inherited the art of music from his mother's side, as his mother Maháráni Kumāra Devi was well-versed in the art and science of music. Kumāra Devi came from the Licchavi clan, which was noted for their culture of art and letters. The Sakas or Scythians were also art-loving nations, and their national tune, *shaka* was incorporated into the stock of Indian classical music. The Pahlavas (Párthians) had also interest in music.

We also get copious references of culture of classical type of music, as sanctioned by Bharata's *Nátyasástra,* from the classical Sanskrit literature of that time. Kálidása, Bhavabhuti, Sri-Harsha, Bánabhatta, Shrudraka, Vishnu-sharmá, Māgha, Bháravi and others have described more or less about the arts of music and dance, in connection with their dramas, fables and moral tales. In Kálidása's works (1st century B.C.—400 or 450 A.D.?), we find mention of the word *'sangita',* which meant a combination of the art of singing, dancing and drumming. He has dealt with the subjects like *murcchanás* of the three *grámas,* and specially with those of the *gándháragrāma* (vide *Meghadutam, uttaramegha*), the practice of which had already become obsolete at that time. The *prabandha-gitis* (*geya*) like *mangala, charchari* (*cháñchara*),

jambhaliká, dvipadiká etc, musical instruments like *vallaki* (*veená*), *venu, mridanga,* etc. have also been mentioned by him. In his *Meghadutam,* Kálidása has made reference to dance in the temple of Mahákáli at Ujjaini, by way of a request to the cloud to visit (Ujjaini). He has also referred to the daily evening dance, performed by Siva-Pashupati in the same book. In the *Málavikágnimitram,* Kálidása has given reference to Siva's *nãtya.* "Kálidása ascirbes through Ganadása, one of the royal dance-masters, to the *Ardhanárinatesvara* form of Siva or Rudra, the two-fold dance, continued by Siva in this particular form of his, half the body representing Umá or Párvati". The two-fold dance is evidently *'tándava'* and *'lásya'*.

It is said that Málaviká used to perform her songs and dances, accompanied by *mridanga* or *muraja,* and they were surcharged with aesthetic sentiments. "Ganadása, the dance-master of Málaviká, informs us", says Prof. Ghurye, "that Málaviká was very quick of understanding and dexterous in practice of expressive movement (*bhávikam*)". Prof. Ghurye has further informed us that Málaviká was expert in the representative gestures and portures of the five limbs, known as *pañchángábhinaya.* This type of *abhinaya,* with five limbs, has been sanctioned by Bharata of the *Nátyasástra* fame. Prof. Ghurye further says: It appears that in Vidarbha, of which dominion

Málaviká was a princess, not only the princesses but also the female attendants (vide *Málavikágnimitram,* V. 9. 19-20) of the royal household, were versed in *'sangita'*, which, in accordance with usual usage, must be interpreted to mean the complex of the three arts of dance, song and music.

In the *Vikramorvashi,* Kálidása has dealt with the technical aspects of music and dance. Through the medium of Chitralekhá, a friend of Urvashi and Sahajanyá, he has described the techniques of dances like *dvipadiká, jambháliká, khandadhárá, charchari, bhinnakā, valántiká.* From all those references, we know that Kálidása himself possessed a fair knowledge of dance and music, and it is also a fact that during his time, the arts of dance, drama and music were cultured and fully appreciated by the people of the society. Now it can be asked what was the real forms of those classical dances. The dance, *khandadhárá* was one variety of *dvipadi* or *dvipadiká.* Similarly it has been said that *jambháliká* was also another type of the *dvipadiká.* From these we come to know that the dance-type, *dvipadiká* was the main or basic dance, and many other dances like *khandadhárá, jambháliká,* etc. evolved from it, A kind of song was also known as *dvipadiká.* Similarly there was a dance-type, named *khandaka* or *khandiká,* which had no connection with the dance-type, *khandadhárá.*

SRI RAMAKRISHNA ASHRAMA

Regarding *dvipadiká,* we further notice in Shri-Harsha's *Ratnávali* that it has been referred to as *dvipadi.* The commentator of the *Ratnávali* has quoted a passage from Bharata's *Nátyasástra,* which "gives at least four varieties of *dvipadi* or *dvipadiká,* out of which *khanda* is one; but later, he speaks of *jambhálika* also as sub-variety. Mr. Rámakrishna Kavi has mentioned about it in his *Bharatakosha,* where he has given the description of *dvipadi* and not of *dvipadiká.* Again we find a reference, where *dvipadi* or *dvipadiká* used to be danced as an alternate or as a variety of the *charchari* dance.

The dance, *charchari* was not also connected with the song, *charchari,* consisted of three or four lines. To quote Prof. Ghurye, it can be mentioned in this connection: "When the distracted hero enters the stage, a new *dvipadiká* or a complete song in Prākrit is sung behind the curtain. After the recital of one Sanskrit verse by the king, the *dvipadiká* is sung again. Similarly, once more the sequence is repeated. Therafter the king recites one verse at the end of which the stage direction reads: 'now is the *charchari.*' * * * The stage-direction thereafter reads 'so dancing', which means quite clearly that the hero-king actually enacted the dance referred to in the *charchari,* sung immediately before. * * At this point the stage-direction contemplates the recital of the *charchari* and at its end *bhinnaká.* The *bhinnaká,* according to the

SRI RAMAKRISHNA ASHRAMA
SIVALAYA
KARAN NAGAR,

commentator, is a particular musical mode (*rága*)". In fact, the *charchari* or *charchariká* was a female dance, a kind of *lásya*. Both Vema-Bhupála (about 1400 A.D.) of Andhra and Ráná Kumbha of Mewár have mentioned about it as a *nritya* or dance, though they have differences of opinion about its application, as the former holds that the dance, *charchari* was applied only in the prime-sentiment, *shringára,* and the latter, in any of the *rasa, rága* and *tála.* Again the *charchari* (=*cháñchara*) was a *prabandha* type of song, and it has been described in the *prabandha* chapter of Shárangdeva's *Sangita-Ratnákara.* It should be remembered that the *prabandha, charchari* had no connection with the *charchari-nritya.* Kálidasa has also mentioned about the dance-types like *khuraka, kutilika, galitaka* etc. (vide author's *Bháratiya Sangeeter Itihása,* Vol. II, pp. 409-412.).

From Shudraka's *Mricchakatika,* we also come to know that the people of his time were conscious of the beauty and grandeur of Indian music and dance. Pandit Vishnu-sharmā has described about music in the form of a fable of a donkey and a jackel, in his *Pañchatantram.* His description about music is no other than a representation of the art and science of *shástric* classical music of his time. He has mentioned about seven notes (*laukika*), three *grámas,* twenty-one *murcchanás,* forty-nine *tānas,* three *mátrás* (short, middle and long), three *layas,* thirty-six *rágas,* nine *rasas*

SRI RAMAKRISHNA ASHRAMA
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(aesthetic sentiments), forty *bhāvas* (emotive feelings), hundred and eighty-five *gitángas,* etc. Bānabhatta has also described about music in his *Kādamvari.*

In Shri-Harsa's *Ratnávali-nátaka,* we also get ample evidence of classical dances, which are again mentioned in Dámodaragupta's *Kuttinimatam.* G. S. Ghurye, while giving examples of dance-types, as described in Dámodaragupta's book, has said: "The most significant information that Dámodaragupta gives to us is that the dance-expert who met the Berar Prince in the temple of Kásivisvanáth at Banaras, was well-versed in setting the drama *Ratnávali* to music and dance, and that his troupe of dancers at Banaras has so far mastered and presented it to the public as to enable the dance-master to earn a competence. The leading figure in his troupe was the dancer, Mañjari. And he requested the Berar Prince, who had shown uncommon interest in the vicissitudes of the dance-master's life, to see at least the first Act of *Ratnávali,* enacted by Mañjari and the other members of the troupe". Now, from the detailed descriptions of Harsa's *Ratnávali,* Dámodaragupta's *Kuttinimatam* we get also copious references to dance, music, stage and dramatic as well as dancing costumes.

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CHAPTER X

Indian Music in the post-Bharata Period:

The names of the post-Bharata musicologists like Kohala, Dattila, Durgáshakti, Yáshtika, Shārdula, Sváti, Váyu, Vishvāvasu, Nandikeshvara, Matanga, Mátrigupta and others are worth-mentioning in connection of history of Indian music. All these savants added numerous materials for the onward progress of Indian music and thus paved the path for writing a history of music. To mention about them, it can be said:

(1) It is said that Kohala compiled the work *Sangitameru* in dialogue form. It is in *anustupa* verses. Its first part deals with drama and dance, and the latter part, with music. Dr. Rághavan has said: "The name of Kohala is as great in the history of drama and dramaturgy, as it is in that of music. The *Sangitameru* must be a very voluminous and valuable work. In dramaturgy and rhetoric, Kohala is always quoted even by later writers as the writer who first introduced the *upa-rupakas*, minor types of dramas, *totaka*, *sattaka*, etc." There are also some books, which are ascribed to Kohala, and they are *Kohaliya-abhinaya-shástra*, *Kohala-rahasya*, etc.

(2) Dattila seems to be contemporary of or a little later than Bharata of the *Nátyasástra* fame. Dattila followed the path of Bharata in com-

piling his work, *Dattilam.* Dattila discussed about music that are mostly applicable to drama, and not only Dattila but Bharata and all the post-Bharata poetics have also described about dance and music in connection with drama. Dattila described about 18 *játis* or *játirágas* (seven pure or *shuddha* and eleven mixed or *vikrita*), different *murcchanás,* sixty-six *tánas,* ten essentials or *dasa-lakshanas* of the *rágas,* different rhythms (*tálas*), different tempi (*layas*), *yatis, prakaranas* and classical *prabandha-gitis* like *madraka, aparántaka* etc. like Bharata. He also mentioned about the names of some ancient musicologists like Kohala, Nārada (of the *Shikshá*), Vishvákhila and others.

(3) Shárdula was an ancient musicologist, and his name has been mentioned by Kohala in the *Sangitameru.* Matanga (5th-7th century A.D.), Shárangdeva (early 13th century A.D.) and others have mentioned about his name in their respective works, *Brihaddeshi, Sangita-Ratnákara,* etc.

(4) Yáshtika was also an ancient authority on drama and music. It is said that he wrote the book *Sarvágama-saṃhitá,* which dealt about dance, drama and music. Yáshṭika has been quoted by Matanga, Shárangdeva and others.

(5) Durgáshakti has been quoted by Matanga, while discussing about the *rágagitis* and other topics on music. Durgáshakti was an authority on drama and music, and he has also been mentioned by Shárangdeva for several times.

(6) Vishvákhila has been quoted by Dattila, Matanga, Abhinavagupta and others as one of the ancient musicologists.

(7) Visvávasu was a Gandharva, and his name has been mentioned by Matanga, Shárangdeva, Simhabhupála and others, along with the name of Tumburu.

(8) Sváti has been mentioned by Bharata in the *Nátyasástra,* in connection with *bhánda-vádya* as a *Rishi.* Some are of opinion that Sváti was a mythical person. But Shárangdeva has quoted him several times as an authority on music. According to Abhinavagupta, Sváti was the inventor of the drum *pushkara,* which has been mentioned and described by Bharata in the *Nátyasástra,* in connection with three kinds of *márjaná* or tuning process.

(9) Utpaladeva has been mentioned by Abhinavagupta in the *jātyádhyáya* i.e. in the chapter on *játi.* It is said that he was the *Paramaguru* of Abhinavagupta.

(10) Kirtidhara has been mentioned by Shárangdeva in his *Sangita-Ratnákara,* as one of the commentators of Bharata's *Nátyasástra.*

(11) It is said that Lolláta was one of the commentators of the *Nátyasástra* like Saunaka. He discussed about dance and music. He seemed to have been flourished in about 9th century A.D. It is said that Udbhata was also an earlier commenta-

tor than Saunaka. Udbhata was the court-poet of King Jayápida of Káshmere in 778-813 A.D.

(12) Nandikeshvara seemed to have been flourished between 3rd-5th century A.D. He was a great authority on music, dance and drama like Bharata of the *Nátyasástra* fame. He has been quoted by Matanga in the *Brihaddeshi* as one of the authorities on drama and music: *"Nandikeshvarená'pi uktam,"* etc. From it, it is understood that Nandikeshvara was senior to Matanga, who flourished in the 5th-7th century A.D. After Matanga, Shárangdeva and his commentators, Simhabhupála and Kallináth and even Rájá-Raghunāth Náyaka of Tánjore of the 17th century A.D. have regarded Nandikeshvara as an authority on music and dance. It is said that Nandikeshvara formulated a separate school of drama and music like Bharata. He composed a masterly treatise *Nandikeshvara-samhitá,* which is now extremely rare. Some are of opinion that he also composed the book on gestures and postures, together with different hand-poses (*mudrás*), applicable to the science and art of drama and dance. It is said that the *Abhinayadarpana* is an abridged form of the great work *Bharatárnava*, containing 4,000 *shlokas.* But there lies a controversy whether the author of the *Nandikesvara-samhitá* and that of the *Abhinayadarpana,* was one and the same person.

Nandikeshvara's *Bharatárnava* has been published from the Saraswati Mahal Library,

Tánjore, under the editorship of K. Vásudeva Shástri. In the introduction, Shástriji has said that Nandikeshvara was otherwise known as Tandu who was the first disciple of Paramasiva. "Nandikeshvara's treatise is naturally the first....five works of Nandikeshvara find mention in our texts.. *Nandikeshvara-samhitá* quoted by Simhabhupála in his commentary on the *Sangita-Ratnákara* is one. The *Bharatárnava* said to consist of 4,000 *shlokas* is the second. *Bharatárnava-samgraha* said to be an abridgement of the second, is the third. *Guhesa-bharatárnava* being the version of *Bharatárnava* as redacted by Guha or Skanda is the fourth....". In the treatise of Kohala, quoted by Kallináth in his commentary on the *Sangita-Ratnákara,* an author by the name Bhatta-Tandu is referred to as an authority, and it is possible that Tandu, referred to here, is no other than Nandikeshvara. There is an allusion that Siva or Paramasiva ordered Tandu alias Nandikeshvara to teach Bharata the elements of his own dance, and the dance, taught by Tandu, was known as *tándava.* From this allusion it is understood that Nandikeshvara was a contemporary of Bharata of the *Nátyasástra.* But this allusion requires to be sanctioned by history and reason.

(13) Matanga is sometimes known as Matanga-bharata, being included under the category of Pañchabharata. Matanga flourished in the 5th-7th century A.D., and brought a renaissance in

the field of Indian music. He composed the book *Brihaddeshi,* which means the great collection of formalised *desi,* or regional songs with tunes (*brihat+desi*). Many of the formalised regional tunes (melodies) and songs (*gitis*) were named after different regions and tribes. The seven *gitis* like *shuddha, bhinná* or *bhinnaká, gaudikā* or *gaudi, rága sádhárani* or *sádhárana, bháshá* and *vibháshá* were known by their respective *rāgas,* and so they were known as the *rágagitis.* Matanga quoted the reference of Yáshtika, and said that, according to Yáshtika, *rágagitis* were five, and they were *shuddhá, bhinná, vesharā, gaudi* and *sádhárita.* Numerous *gitis* originated from them. Matanga included them under the category of classical music and determined them by the ten essentials (*dasalakshana*).

During Matanga's time, the word '*rágas*' for tune or melody was properly defined in its true significance, as Matanga said: *"rága-márgasya yad rupam yannoktam bharatádibhih, nirupyate tadasmábhir-lakshya-lakshana-samyuktam"* (Sl. 279), i.e. 'the definition of a *rága,* which was not determined by Bharata, Kohala, Dattila and other ancient authors, is now defined by us in its true significance.' From this it is understood that the credit of defining a *rága* does not only go to Matanga alone, but also to his contemporaries. Some of the foreign tunes i.e. *rágas* like *turuska-todi, todi, shaka, shaka-tilaka, khámáich* or *khámáj,*

bhasmána-pañchama or *hármána-pañchama, botta*, etc. were included in the Indian classical stock. The names *'turuska'* and *'shaka'* have been used for Turky and Scythia, and the name *'botta'* for *bhotadesa* (Tibet, Sikkim and their adjacent places). Similarly the formalised *desi rágas* like *málava, saindhavi, sairashtri, savari* or *sáveri, drávidi, pulindiká, gauda* or *gaudi, sálaváhániká, ándhri, gurjari, dáksinátya, maháráshtri, bhairava, bhairavi, áhiri* etc. were the regional and tribal tunes, and they were allotted a place of great honour in the domain of *shástric* classical music. Some of the *rágas* were named after seasons, deities, etc.

Matanga defined most of the *rágas*, and systematically enumerated them in the *Brihaddeshi*. He described about the characteristics of *játirága, grámarága, bháshárāga*, etc. He did further mention about different kinds of *prabandhas* and other materials, essential to music (*gitis*),

(14) Mátrigupta lived probably during 607-647 A.D., in the reign of King Harsa. Shárangdeva has mentioned about him as one of the authorities on music.

(15) An unknown author composed the *Nátyálochaná* sometimes between 800-1000 A.D. It is a comprehensive treatise on drama, and some portions of it have been devoted to music. The *rágas* have been divided in it into pure (*shuddha*), impure (*sálanka*) and mixed (*sandhi* or *samkirna*).

It deals with about fortyfour *rágas,* of which 8 *rágas* are pure, 10 are impure and 22 are mixed.

(16) Utpaladeva was a musicologist, and he has been mentioned by Abhinavagupta in the commentary, *Abhinavabhárati.* Dr. Rághavan is of opinion: "But we can surely rely on the *prashisya's* evidence and take Utpaladeva as an early writer on *Sangita.* Abhinava quotes him four times in his *Abhinavabhárati*". It is said that Utpaladeva wrote his book on music in the *anustabha* metre. He flourished probably at the end of the 10th and the beginning of the 11th century A.D.

(17) Abhinavagupta wrote the commentary (*Bharatabhāsyam*) on the *Nátyasástra,* namely *Abhinavabhárati.* It was probably written in 1930 A.D. He was also a noted philosopher. Some are of opinion that Abhinavagupta of the Tántric faith and Abhinavagupta as the commentator of the *Nátyasástra* were not one and the same person. However Abhinavagupta elaborately dealt with the problems of drama, dance and music, as have been described and explained in Bharata's *Nátyasástra.* He very often referred to Kohala as an ancient authority both in *nátyádhikāra* and *geyádhikára.* He mentioned the names of many other ancient musicologists in support of his views and arguments.

(18) It is said that Mammatáchárya wrote the *Sangita-ratnamálá* sometime in the 11th century A.D. He classified the *rágas* in the genus-

species (*janya-janaka*) method. The principal *rágas,* according to him, are *karnáta, nata, mallāra, desákha, málava, vasanta,* etc. Mammata differed from Párshadeva as regards the relation between *bhairava* and *bhairavi,* because according to him, *bhairavi* is a subordinate *rága* or *rágini* of *vasanta,* whereas, according to Párshadeva, *bhairavi* is the principal *rágini* of the *rága bhairava.* Mammata described the *rágas* and most of the music materials that were current in the 10th-11th century A.D., and he undoubtedly followed the method of Bharata, Matanga and other contemporary musicologists in this respect.

(19) Párshvadeva was a Jain musicologist. He followed Matanga and Bharata in depicting the forms and characteristics of the *rágas, prabandhas* and other music materials. He flourished probably in the 9th-11th century A.D. He divided his book *Sangitasamayasára* into nine chapters. In the first chapter he dealt with the evolution of the causal sound or *náda,* different manifestations of the causal sound and their bases in the human body, the characteristics of the songs or *gitis* and their differences, the problems of *álápa* and *álapti, varnas* and different *alamkáras.* In the second chapter, he defined the differences of *álapti, stháya* or musical phrases, their meaning and characteristics. In the third chapter, he explained about the melodies (*rágas*), tones (*svaras*) and their arrangements, *kriyánga,* and

upánga rágas, and definitions of various *rāgas* like *madhyamádi, todi, vasanta, bhairava, bhairavi,* varieties of *varáti,* varieties of *gauda* and *gurjari,* etc. In the fourth chapter, he defined the *prabandhas* like *dhenki, lambaka, rásaka ekatáli,* etc. together with eleven kinds of *dhruvá*, and the process of the *gitis* (*gánakrama*). In the fifth chapter, he mentioned about *vádya* and different positions of the hands. In the sixth chapter, he described about the nature of drama. In the seventh chapter, he dealt with the problem of rhythm or *tála;* in the eighth chapter, with the definitions and determinations of the vádya, and in the ninth or last chapter, with the characteristics of *tála* like *prastára, druta-samkhyá, laghu-samkhyá, nastam, uddistam,* etc. In the *prabandha* chapter, Párshvadeva defined the nature of the *dhruva-prabandha,* which are still known as *dhruvapada* or *dhrupad.*

(20) King Nányadeva, also known as Nánya-bhupála, was supposed to be the prince of a later branch of the Rástrakuta or Karnátaka dynasty in Mithilá between 1097-1133 A.D. His capital was at Simarampur (modern Simraon), situated on the border of Nepál. He wrote a commentary on Bharata's *Nátyasástra,* which is known as the *Sarasvati-hridayálankára* (commonly known as the *Bharatabháshyam.* He followed Bharata as well as differed much from him. While explaining different materials and problems

of *gitis, rágas, prabandhas,* etc., he described about the *játis* or *játirágas, grámarágas* and other subordinate *rágas,* depicted in Matanga's *Brihaddeshi.* He elaborately dealt with the forms and characteristics of the *rágas* both *gándharva* and *desi.* Prof. O. C. Gangoly has said that Nányadeva derived most of his materials from Nárada of the *Shikshá,* Yáshtika, Kásyapa and Matanga. The *mukhya-rágas* have played a prominant part in his discussions on the *rágas,* because, he said that 'they possess extremely soothing qualities'. He used a new term '*svarákhya rágas*' i.e. the melodies which took the names, according to the innitial letter of the tones, such as *shádji, ársabhi, gándhári,* etc. A similar term has been used in *desákhya rágas* i.e. melodies which borrowed their names from the countries, provinces or regions of their origins. They are five in number, and are classed as *uparāga, dákshinátya, saurástri, gurjari, bángáli* and *saindhavi.* We come across some new names of the *rágas* like *stambha-patriká* and *tumburupriyá* in his commentary. An interesting information has been cited by the author as to the authorship of the well-known *rága, revagupta.* It is said that a person, called Samgrámagupta was the inventor of this melody (vide Prof. Gangoly: *Rágas and Ráginis* pp. 30-31).

Nányadeva dealt with the *rágagitis* like *shuddhá, bhinná, gauda, vesharā* and *sádhárana*

etc., as have been described in Matanga's *Brihaddeshi.* He mentioned about 8 principal *bháshá rágas, 10 vibháshá rāgas* and different *antarabháshá-rāgas* and *kriyánga-rágas.* Some of the peculiar names of *rágas,* as mentioned by Nányadeva, are: *protakhya, bhasali mádhuri, sálaváhani, kumudakriti, hanukriti, sivakriti, námakriti, trinetrakriti, bhávakriti* etc.

(21) Someshvara was an authority on science of drama and music. Sáradátanaya mentioned about him, along with King Bhoja of Dhára in the *Bhávaprakáshan.* Párshvadeva also mentioned about him, along with Dattila ("*Someshvara - Dattila-prabhritibhistála - svarupam purá proktam*") in the *Sangitasamayasára* (vide chapt. IX). Someshvara was also recognised as the promulgator of a separate school (*sampradáya*) of music. But there is a controversy as to who was the real authority on music of two Someshvaras. We know that of the two Someshvaras, (1) one was the Chálukya King, Someshvara III, who composed the encyclopaedic work, *Mánosollása* or *Abhilásásartha-chintāmani,* and (2) the other, known as the author of the work, *Sangita-Ratnávali.* It seems that Someshvara, the Chālukya King and the author of the *Mánosollása* has been profusely quoted by most of the authors on music. Someshvara lived in the 12th century A.D.

Someshvara dealt with the systems of *márga* and *desi* music, as described in Matánga's *Brihaddeshi*. But still he dealt with numbers and names of *rágas* current in his time, in a different way. He said that five *shuddha rágas* were in practice in his time, and they were: *shuddha-shádava, shuddha-pañchama, shuddha-sádhárita, shuddha-kaishika-madhyama* and *shuddha-kaishika*. But it should be remembered that Nárada of the *Shikshá,* Matanga and other ancient musicologists described them as 'the *grámarágas,* and their numbers were six or seven. The names of the seven *grámarágas* are still evident from the Kudumiámálāi Rock-Inscription of South India. However Someshvara also mentioned about five *bhinna-rágas* and they were *tána, kaishika-madhyama, pañchama, kaishika* and *shájda*. Besides, he described the varieties of the rest of the *rágagitis*. In his list of the *rágas,* we get the names of *botta* of the *bhotadesa, takka, narta, shaka, gándhára-pañchama, soma, harshapuri, saveri, karnāta-bángála,* etc. and different varieties of the *varáti, kriti* or *kri, todi,* etc. Well has it been said by Prof. O. C. Gángoly: "This is an interesting list and helps us to realise that many of the melodies has come into existence of a century before Shárangdeva wrote his treatise. * * The original form of the name, *velá-ulli,* apparently an aboriginal melody, later sanskritized into *velávali,* also deserves notice". It is also inter-

esting to note that the name *velá-ulli* or *velá-uli* is found in most of the ancient Bengali literature.

(22) Sáradátanaya, who composed the work on dramaturgy (*nátaka*) and aesthetic sentiments (*rasa*), known as the *Bhávaprakáshan,* belonged to the 1175-1250 A.D. In the 7th chapter of the book, he discussed about music, and elaborarely dealt with the problem of the causal sound (*náda*), the fountain-head of music. He mentioned in his book about an earlier work, *Sháradiyá,* while discussing about music: "*mayāpi sháradiyá-khya prabandhe sushthu darshitam.*"

In connection with Sáradátanaya's *Bhāva-prakáshan,* Dr. V. Ràghavan has said that Sáradátanaya "describes three types of theatres in the palace of the King, each for the presenting of a different kind of dance. At the beginning of his work he says that he wrote the book on seeing thirty different kinds of dramas, presented by one Divákara, from whom he learnt the *Nátyaveda*". Further he has stated: "He (Sáradátanaya) assigns to the circular theatre only the *chitra* variety of the *mishra* dance, i.e. the style in which both *márga* and *desi* are mixed. * * Here (in the circular theatre) all sorts of *mishra* dance and music could be conducted. In the triangular (theatre) * * The dance conducted in this theatre should be of the *márga* style only".

Besides them, we find references with regard to the authors on music as well as the commentators

like Káshyapa, Brihat-Káshyapa, Añjaneya or Máruti (who has been quoted by Sáradātanaya in the *Bhávaprakáshan*, Shārangdeva in the *Sangita-Ratnākara*, Pandit Ahobala in the *Párijáta* and Rájá Raghunáth Náyaka of Tanjore in the *Sangita-sudhá*. According to Añjaneya, the main *rágas* are 6 and *uparágas* are 30 in number. Pandit Dámodara discussed about the *rágas* and *ráginis* in the *Sangitadarpana*, according to the Añjaneya school. Shri-Harsha, (it is said that Shri-Harsha wrote a *Vártika* on Bharata's *Nátyasástra* in both prose and poetry. He has been quoted by Sáradátanaya, Abhinavagupta and others), Ghantaka, Bhattayantra, Rudratá, Surya, Parvata, Raibhya, and the Paramara King Bjoja, (who lived about the time of Abhinavagupta, and ruled at Dhára, was a great Patron and prolific writer, A.D. 1010-1055). But we do not know whether he wrote any work on music and dance. We also find the names of Bhatta Somacharana, Digamvara, Vyása, Agasta, Vásuki, Yogamálá and others in this context.

CHAPTER XI

Role of Bengal in the Domain of Music.

From the Háthigumphá Inscription of Kharavelá, dated about the 1st century B.C. or 2nd century A.D., we come to know that King of Orissá (of Greater Bengal) was proficient in the *Gandharvaveda*. Prof. Ghurye has mentioned: "one of the items through which he carried out the celebrations was by public shows of *nritya*, *gita* and *váditra*, * *. For valedictory celebrations he is said to have organised a concert, in which sixty-four musical instruments were assembled and played upon". Dr. B. M. Baruá has also stated that Kharavelá caused a magnificent religious edifice to be built in the 14th year of his reign, on the walls of which sixty-four panels, depicting various scenes of music, were moulded in stone or were painted. Thus Kharavelá towards the end of the first century B.C., being well-versed in the *Gandharvaveda* or the science of dance, song and music, conformed in his practice to the dictum of Bharata as to when dance, song and music were to be performed in daily life.

In the Gupta period (4th century A.D.), classical dance and music were used to be patronised by the Gupta Rulers. Bengal (i.e., Greater Bengal) was then the seat of culture of classical drama,

dance and music. Samudragupta's famous victory-inscription at Alláhábad, says Prof. Ghurye, dated about A.D. 330-375, describes him as having surpassed or rather put to shame the divine person ages Tubburu and Nárada by his own *'gándharva'* and *'lalita'*. It has already been said that Samudragupta was fond of playing on the *veená*, "so much so that one set of his coinage bears his squatting figure in the act of playing on the *veená*". The type of *veená*, as used by Samudragupta, was similar to one, depicted on the sculptures of Bhárut balustra and gateway of nearly the five centuries old. The successor of Samudragupta, Mahárája Chandragupta II Vikramáditya (380-413 A.D.) was also a great patron of Indian classical dance and music.

King Harsavardhana of Kanauj (7th century A.D.) was also a great patron of classical dance, drama and music. He (Shri-Harsa) described about different types of classical dances like *charchari, dvipadiká, khandadhárã,* etc. which have been elaborately described by Kálidása in *Vikramorvasi*. Kalhana, the author of the *Rájatarangini* and Damodaragupta, the author of the *Kuttinimatam* inform us that Jayápida, the King of Káshmere, while once entered in disguise the city of Paundravardhana in the Gaudadesa, Bengal, he chanced to see a dance, being performed to the accompaniment of vocal and instrumental music, and that historic dance was performed according to the

laws of Bharata's *Nátyasástra.* It is said that at that time there were current two prominant schools of dance: one of Bharata and other of Nandikesvara or Nandibharata. Some are of opinion that in the 7th-8th century A.D., the school of Nandikesvara was specially followed in Bengal, and King Jayápida found the hand-poses (*mudrás*) and different gestures and postures of classical dances were used to be performed according to the rules of Nandikesvara's *Abinayadarpana.* But Kalhana informs us that most of the classical dances of that time used to be performed according to the dictums of Bharata's *Nátyasástra.*

The Pála and Sena Rulers also lent their support for the promotion and preservation of the ancient culture of classical dance and music in Bengal. The temple dancing girls used to be engaged in different Kártikeya and Siva temples of Bengal and Orissá. From the excavations of the mounds at Mainámati-Lámāi Ridge at Commillá district and Páhárpur at Rajshahi district, many figurines of musicians and musical instruments like *veená, venu, trumpet, karatála* or *cymbal, gong* have been unearthed, and they undoubtedly prove the healthy culture of music in the periods, extending from Gupta to the Pála and Sena ones. Different ballads of Gopichandra, Mainámati and others were composed and sung.

During the 7th to the middle of the 12th century A.D., the culture of music, architecture,

sculpture and folk arts reached its zenith. During the time of Mahipála (978-1030 A.D.) the practice of Tántric magic and mysticism were in full swing. During this time, the mystic poets composed the Bauddha *Gán-o-Dohá,* which are known as the *charyá* and *vajra gitis.* The Siddhácháryas and Yogis like Sarah, Lui-pá, Savari-pá Darika-pá, and others composed many Buddhist songs in Bengali code language (*sandhyā-bháshá*), and tuned them to different *rāgas.* The earliest Siddhácharya Lui-pá (Pag-Sam-Jon Zan in Tibetan) composed the 'Song Book' namely *Luipád-gitika* and introduced his songs both to Bengal and Uddiyána or Assam. The name of the *veená,* as an important musical instrument, is also found in some *charyágitis.* The *veená* along with cymbal and drum accompanied the *prabandha-gitis* of the Vajrayáni Acháryas. The songs, composed by an Achārya Veená-pá, are also found in the list of the *charyágiti.* It is said that Archárya Veená-pá was born in a Kshatriya family in Gahur or Gauda, and he was an accomplished *veená*-player. The Tántric Shánti-pá also composed some *gitis.* Different universities like Uddandapura (Odantapura) and Vikramasilá were constructed and the artists like Dhimána and Vitapála, the missionaries, Pandit Dharmapála and Atisha Dipankara and the scholars like Chakrapáni and Sandhyákara flourished during the Pála period. It is said that during

Rámapála, music of Bengal was purely in its *shástric* form.

Rámapála was a very powerful king. He defeated Bhim, the Kaivarta King, with the assistance of the neighbouring Rulers, and established there a beautiful city, named Rámávati, which became culturally famous for its fine arts and specially for classical and folk music. It should be remembered in this connection that during the Pála rule, many of the regional tunes like *shavari* (*sráveri*), *gándhári, kámboja, málava, karnāta, gurjari, dhánasri,* etc. were introduced in Bengal. There were current also some specific tunes like *bángál, tirotá-dhánashri, gábdá, gauri or gaudi,* etc. Some special type of music like *bául, náchádi* or *láchádi, gambhirā,* etc. were also current at that time.

The method of singing (*gáyana-shaili*) of the *charyágiti* have been mentioned by Shárangdeva of the early 13th century A.D. He has said that the *charyá-prabandha* used to be sung along with meters (*chhanda*). At the end of the lines of the compositions of the songs *anuprásas* were used, and it means that there was a harmony between the two letters (*varnas*) at the end of the two lines (*padas*). The songs were of the spiritual nature. The *dvitiya pada* was divided into two classes, *purna,* with complete meters, and *apurna,* with incomplete meters. Again they were divided into two, *samadhruvá,* with the repetition of

the *padas* and *vishamadhruvá*, with the repetition of the *dhruva-anga* or music-part of *dhruva* only.

The Sena power was established over almost the whole of Bengal by the middle of the 12th century A.D., and it ended with Vallálasena's son Lakshmanasena (1178-1179 A.D. and some ascribe 1184-1185 A.D.) due to the sudden attack of Malik Ikhtiaruddin Muhammad Khalji towards the close of the 12th or the early 13th century A.D.

Rájá Lakshmanasena (1178-1179 or 1184-1185 A.D.), was a great lover as well as patron of classical dance and music. It is said that during his time also, dancing girls (*devadásis*) were engaged in different Siva, Vishnu and Kártikeya temples to exhibit the classical dances, together with music, according to the rules, described in Bharata's *Nátyasástra*. Thākur Jayadeva flourished during his time, and it is said that he was the court-poet of Rájá Lakshmanasena. Thákur Jayadeva was born in the village, Kenduvilva or Kenduli, in the district of Birbhum, West Bengal. The village, Kenduvilva is situated on the bank of Ajaya that flows between Birbhum and Burdwán. His father's name was Bhojadeva, and mother's Vámadeva and wife's Padmávati. He died at Kenduvilva in happy retirement in about 1120 A.D. His anniversary is annually celebrated by his admirers and followers on the *shuklá-saptami* in month of *pausa*.

Jayadeva's memorable contribution is the *Gita-*

govinda. Though it is mainly known as a *Shringāra-mahákávya* in Bengali-cum-Sanskrit, yet it is regarded as a book of the *prabandha* type of songs, composed in praise of the emotive sports of Rádhá and Krishna (*rádhá-krishna-lilā*), and set to music with classical *rágas* and *tálas*. Two more books are ascribed to him and they are *Rámagitagovinda* and *Rádhákrishnavilāsa.* It is said that the songs of the *Gitagovinda* were held in high esteem in Orissá, and that it was afterwards ordered to be sung in the temples by King Pratáparudradeva. Gradually the practice of singing of the songs spread to most of the temples both in the North and South India. The songs of the *Gitagovinda* are known as the *prabandha-gitis,* because they are systematically bound up or composed of *sáhitya, rága, tāla, dhátu, anga, murcchaná, rasa* and *bháva.* The *rágas* therein are *karnāta* (*i.e. kánádā*), *kedára, bhairava, bhairavi, rámakeli, gauri, dhánashri, shri, gunakeli* (or *gunakri*) etc., and *tálas* are *mantha, pratimantha, yati, ekatáli* and *rupaka.* It should be remembered that the *rága*-forms of the *Gitagovinda,* composed in early 12th century A.D. were quite different from those of the modern time, as the standard scale of that time was *mukhári,* somewhat like modern *káphi,* different from the modern standard scale, *bilávala.* The melodic structures of those *rágas* can be exactly ascertained at the present time, with the help of those, as depicted in Lochana Kavi's *Rága-*

tarangini of the middle of the 17th century A.D., and Hridayanáráyana's *Hridayakautuka,* composed after the *Rágatarangini* (vide author's book: *Historical Development of Indian Music.* Chapt. V). Further it should be remembered that Ráná Kumbha of Mewár made an attempt to change their original tunes or melodic types, as given, so as to suit the taste and temperament of the contemporary society. The *rágas, tálas* and names of the *prabandhas,* as given, were quite different from those as selected by Jayadeva (vide Ráná Kumbha's Commentary, *Rasikapriyá* on the *Gitagovinda,* Nirnayaságara ed. Bombay). To give an example how the original tunes of the *Gitagovinda* were changed during the time of Ráná Kumbha of Mewár, in the 14th century A.D., Dr. Krishnamácháriár has quoted P. R. Sundara Iyer of Trichinopoly, who has said: "There has been some doubt among musicians here about the authenticity of the *rágas* assigned to each *ashtapadi.* Let us examine the *rágas* of the *ashtapadis* as per Kumbha. The *rága* assigned to the first *ashtapadi* as per heading is *málava.* Kumbha clearly states that he is making a change and signs the first *ashtapadi* in *madhyamádi* (*shádava*) in *madhyamagráma.* He states as his reason that the thought that is conveyed has to be adjusted and expressed in that *rága* alone. He says: *'pratyajñayi prabhandho yo jayadevena dhimatá, na tasya vidyate lakshma*

sarvangairupalakshitam * *', which means: 'the composition was made by Jayadeva and it is musically imperfect in so many ways. I shall, therefore, provide it with the *svaras* and the other limbs of music and give it its true colour', etc. So, Kumbha—a musician himself, of course an expert musician of the northern region, clearly means that the music of Jayadeva, in the original, was bad, and he was constrained to effect a change in the melody, as evidenced by the further statement in the preface *gamakálápa-peshalataya madhyamagráme shádavena madhyamagrahena madhyamádirágena giyate,* which means that as it is provided with flourishes and is fit for sweet singing as a *rága,* it has to be sung in *madhyamádi—a shádava rāga* (six note *rága*) of the *madhyamagráma*".

Now, without commenting upon it myself, let me quote the comment, made by Dr. Krishnamāchāriár. Dr. Krishnamāchāriár has said: "It has to be noted that Kumbha of Mewár, a musician-king as he was, had the necessity to change the original tunes of Jayadeva even as early as the 14th century. Perhaps or more than that the same necessity was felt by the musicians of the South, and for the very reason, assigned by Ráná Kumbha, the Southern musicians, have adjusted the *ashtapadi* to the South India *rágas* now current. By the way, there is in South India, a system in which particular *rágas* are assigned to particular ideas for the expression of the lover in particular

stages. Take the *náyaki* in sixteenth *ashtapadi—punnagavaráli* has been specially selected for the expression of the same stage of the same sentiment by the musicians of the South like Kshetrajña" (vide *History of Classical Sanskrit Literature*, 1937, p. 340, foot-notes). The songs may be considered as the earliest examples of regular musical compositions, though we find some fragments of the *charyá* and *vajra gitis* of the *Vajrayáni* Buddhist mystics of the 10th-11th century A.D. Many later writers, both in the North and the South, wrote the *kávyas* and the *gitinátyas* on the model of the *Gitagovinda*. It is said that Purushottamadeva (1470-1497 A.D.) composed the *Abhinavagitagovinda* on the model of Jayadeva's *Gitagovinda*. Besides it, *Gitagauripati* of Bhánudatta, *Krishnagita* of Somanátha, *Gitarághava* of Prabhákara, *Gitarāghava* of Rámakavi, *Gitagirisha* of Ráma, *Sangitamádhava* of Govindadása, *Gitagangádhara* of Kalyána, *Sangitaraghunandana* of Vishvanáth, *Sangitasundara* of Sadáshiva Dikshit, *Sivástapadi* of Shri Chandrashekharendra Sarasvati, *Rámástapadi* of Rámakavi, *Krishnaliláttarangini* of Náráyana Tirtha, etc. were written on the model of the *Gitagovinda* of Jayadeva.

Well has it been said by Prof. Sámbamoorthy that the germ or nucleus of Indian opera or dance-drama (*gitinátya*) can be traced in the *Gitagovinda* of Jayadeva. Prof. Macdonnel has also said that

the work, *Gitagovinda* marks the transitional stage between pure lyric and pure drama, and a lyrical drama, which, though dating from the twelfth century, is the earliest literary specimen of a primitive type of play that still survives in Bengal and must have preceded the regular dramas.

In the South, the *ashtapadis* are mostly presented in the *kirtana-form,* having divisions of *pallavi, anu-pallavi* and *charanas.* It seems that during Jayadeva's time the *gitis* were sung in the *prabandha*-forms, accompanied by dance and different musical instruments.

CHAPTER XII

Role of South India in the Field of Music:

It is a historical fact that the Sámaveda was the fountain-head and the common source of music both of North and South India. Again both the systems, Northern and Southern, have drawn their inspirations and borrowed raw materials from Bharata's *Nátyasástra,* which was compiled from the ancient authoritative books, composed by both Brahmá or Brahmábharata and Siva or Sadāsiva-bharata in the 600-500 B.C. Music has been discussed in the *Nátyasástra,* in connection with drama, hand-poses (*mudrás*) and dances. The musicologists of the South unanimously admit the *Samhitás, Bráhmanas, Shikshās* and *Pratishákhyas* and other Vedic literature to be the main source of the South Indian music.

South India is commonly known as the Tamilnád which means the 'land of the Támils'. South India is also known as the *Karnátakadesa.* So far as we know about an ancient source book of South Indian music, is the Támil epic *Silappadi-karam.* It was written by Ilango in about the 5th century A.D. It is an authoritative work on poetry, music and drama of the Tamilnád. Adiyarkkunallar wrote a gloss upon this epic, and

it is regarded as an earlier one. From the *Silappadikaram* and its gloss, we come to know about certain numbers of Támil treatises on dance and music. The Jain dictionary, *Tivákaram* is also known as one of the ancient books that discussed about music of the Tamilnád. According to Popley, the *Tivákaram* was written during the time of *Silappadikaram*. Prof. Sámbamoorthy is of opinion that the *Tevúram* is really the earliest musical book composed, as found in the South Indian system of music. It is said that the *Tevúram* is a collection of sacred hymns, and they were composed mainly by three great saints, Tirujñanasambandar, Appar or Tirunavukkarasu and Sundaramurti Náyanár. Their dates appear to be from 7th to 9th century A.D. The *Tevúram*-hymns were included in the category of Támil music. The *pans* added to the hymns were the *rágas* or melody-types. The *Tevárams* possessed "(1) *árohana* and *avarohana*,, (2) *varjya-varjakrama*, (3) *graha-svaras*, (4) *nyása-svaras*, (5) *amsha-svaras*, (6) *rakti-prayogas*, (7) *dhátu-prayogas* and (8) characteristic *shruti* and *gamakas*". It has already been said before that the *pans* used in the *Tevúram* were classified into three *játis* or classes, *audava-shádava-sampurna*, *shuddha-cháyálaga-samkirna*, and *upánga-bháshānga*. Again the *pans* were divided into (1) *pagal-pan* i.e. the *rágas* those were sung during day time, (2) *iravup-pan* i.e. the *rágas* those were demons-

trated in the night time, and (3) *podup-pan* i.e. the *rágas* which were sung at all times.

It is said that the standard or *shuddha* scale of the Támil music was *harikámbhoji*. They were handed down by oral tradition like the sacred hymns of the Vedas. They were mainly presented in the Temple by both men and women.

Popley has mentioned about the book *Paripadal*. The *Paripadal* was composed in the beginning of the Christian era, and the book also discussed about some Támil music. Regarding other ancient Támil works, those dealt on music, dance and drama, Dr. Rághavan has said: "We may just note the names of these Támil music and dance works and their authors: the work of Seyirriyanar, Perunarai, Perumkuruku, Panchabharatiya, of Devarshi Nárada, Bharata, Agattiya, a work ascribed to the Sage Agastya, the eponymous author of all branches of Támil literature, Muruval, Jayantam, Gunanul. These works, Adiyarkkunallar mentions as the basis for Ilango's musico-dramatic epic itself, and as basis for Ilango's own gloss, Adiyarkkunallar mentions the treatises, Isainunukkam of Sikhandi, Pupil of Agastya, written for the education of Sara Kumaran or Jayantan, the son of the half-divine Pandya of the Second Sangam, named Anakula and Apsara Tillottama whom he met while riding in the air, Indra-Káliya of Yámalendra, a Parasava sage, Pañchamarabu of Arivan-

anar, Bharata Senápatiya of Adivayilar, and Natakattamil-nul of Mativananar, a Panduan King of the Last Sangam".

The *Silappadikaram* has described about twenty-two *alaku* or *mattirai,* which means *shrutis* (microtones), the consonances (*svara-samváda*) and other materials. The microtones were divided as 4, 4, 3, 2, 4, 2, which are not similar to those, as ascertained by Muni Bharata. The epic drama is divided into three classes, *lyal, isai,* and *nátakam.* The *lyal* is the composition proper. The *isai* means songs or words set to music, which are also called *uru* and *vari,* and music as such is called *pan.* The *nátakam* is the compositions fit to be danced or enacted. The *pan* is also the basic melody, and is given as four, *palai, kurinji, marudam* and *sevoali.* The *pan* has been divided into five parts, *palai, kurinji, mullai, marudam* and *neytal* according to the five-fold classification of the Támilnád or Tāmilland. From these four or five *pans* or basic melody-moulds have emanated seven *palais,* which may be considered as *rágas.* The *pans* are all heptatonic or *sampurna* i.e. made of all the seven notes. The names of the seven notes are *kural, tuttam, kaikkilai, ulai, ili, vilari* and *taram.* The names of the main essentials like *vádi, samavádi, anuvádi* and *vivādi* are *inai, kilai, natpu* and *pahai.* The musical compositions or *prabandhas* have been divided into nine classes. The

álatti (*álapti*) has also been defined in the *Silappadikaram*. It is said that the ancient Támil standard (*shuddha*) scale was similar to modern *harikamboji-mela*. Some are of opinion that *shuddha* scale of the ancient Támil music was somewhat like *sankarábharana-mela*. However there are differences of opinions about the standard scale of the ancient music of the Támilland. It is said that the Támil writers worked out about 12,000 *pans* or *rágas*.

Different musical instruments have been described in the ancient Támil literature. Mainly three classes of musical instruments have been mentioned, and they are stringed, wind-blown and percussion. We also come across the names of different kinds of drums like *kulal, val, idakkai* (*dháka*), *tannumai, kudamulabu,* (*ghata*), *maddla* (*mardala*) etc. in them. The single stringed musical instrument (*veenā*) has been termed as *maruttuvaval;* the seven-stringed one as *sengottu-yál;* the nine-stringed one as *tumvuru-yál;* fourteen stringed one as *sakoda-yál,* seventeen-strainged one as *makara-yál;* and twenty-one stringed *veená* as called *peri-yál.*

Music as Developed during the Pallava Rulers:

In the Deccan, there ruled many powers like Vákátakas, Sátakarnis, Sálankáyanas, Sátaváhanas, Pallavas, Chálukyas, and others. The Sálankáyanas came into conflict with the Emperor

Samudragupta in the fourth century A.D. "Meanwhile another power arose in the far south of India with its capital at Káñchi, modern Conjeeveram near Madras, exercising control over some of the Kánárese districts and the southern part of the Andhra country at the mouth of the river Krishná. This was the Pallava power. At the time of the famous expedition of Samudragupta, the most important dynasties in the trans-Vindhyan India were the Vákátakas of the Upper Deccan and the Pallavas of Káñchi. The Pallava monarchs extended their sway not only over Káñchi, but also to a considerable part of the Telegu and Kánárese districts. During the Pallava period, the culture of fine arts like sculpture, painting and music was much developed. The temple of Conjeevaram with their beautiful carved figures of different gods and goddesses, the cave-temples at Dalavanur, Mandagapattu, Kuppam and the rock-cut temples at Mahāllapuram and other places are the products of the Pallava age. Specially when Rájá Mahendravarman was on the throne in the 7th century A.D., the culture of art and music rose to its summit. The unique rock-cut inscriptions in the Cave Temple at Kudumiyámálāi in the Padukottah State inscribed under the auspices of the music-loving Pallava King, Mahendravarman, who himself was an accomplished *veenā* player bear testimony to this fact. The name of his *veená* was *parivádini*. He was a Saiva by faith and he learnt

music from his famous Guru Rudrácharya. Well has it been said by N. K. Nilkánta Sástri: "One is the fairly long Kudumiyāmálái Inscription from Pádukottái region, beautifully engraved in the ornate Pallava Grantha of the seventh or eighth century on a wide rock face and containing groups of musical notes arranged for the benefit of his pupils by a king, who was a *mahesvara* (worshipper of Siva) and a pupil of a certain Rudrácharya".

In the Kudumiāmálái Rock, were inscribed seven *grámarágas* like *madhyamagrāma, shadjagráma, shádava, pañchama, sádhárita, kaishika* and *kaishika-madhyama*, which have been depicted and defined in the *Náradishikshá* of the 1st century A.D. Muni Bharata has described some of them in his *Náttyasástra* in connection with the *dhruvā-gitis* (vide *Nátyasástra,* váránasi ed,, 32 chapt., pp. 451-454). From the Kudumiāmálái Inscriptions it is understood that during the Pallava period, the *grámarágas* (and consequently the *játirágas* also) were in practice among the art-loving people of the Támilland. It is said that an eighth new *grámarága* was invented by the King himself, and this eighth one was confirmed by the Tirumaiyam epigraph. But unfortunately it stands obliterated and this obliteration "caused to the most valuable Manandur inscription of the same King Mahendravarman which confirms the King's musical interests and gives an account of the King's literary and artistic achievements".

The religio-devotional hymns of classical type of the Náyanárs were also composed in the Pallava period. They were sung along with drums (*mridangas*) and lutes (*veenās*). From the evidence of the *South Indian Inscriptions* it is found that music was connected with psalms of the Alvāras of the Vaishnava sect. It is said that the ancient tunes i.e. melodies like *palaiyal, nattam, mudirnda, kurinji, kaishika,* etc. were used in the hymns or psalms of the Alváras. Dr. Rághavan has mentioned about some old melodies like *puranirmai, gándáram, piyandai-gándáram, takkesi, gándára-pañchama, megharāga-kurinji, andhalikurinji,* etc., together with their new names. The new names of some of the old *rágas* were:

kaishika............ bhairavi,
nattarága............ pantuvaráli,
pañchamam......... āhiri,
takkesi............... kāmbodi or kamboj,
palam............... sankarābharanam,
sevvali.............. yadukula-kámbodhi,
senturutti........... madhyamāvati, etc.

The Saiva hymns of the Náyanárs, says Dr. V. Rāghavan, "were composed and singing promulgated in the Pallava period. Among the Náyanárs, the leading saint Jñāna-sambandha had a contemporary and close association with a musician, Nilkantha by name, who was a player on the lute, *yálpanar.* * * Another Anaya, Náyanār

worshipped the lord with his flute music. The hymns had already been provided for among temple endowments in the time of Nandivarmar III, as an epigraph at the Tiruvallam temple shows (*South Indian Inscriptions*, iii.i. p. 93)". According to tradition, it is known that music of these times was represented also by the psalms of the Vaishnavite Alvārs, whose songs used to be sung, played on the lute, and even rendered in gesture.

Music in the Chola period:

The Chola Kings, Rájarája I and his son Rájendra Chola I were the patrons of fine arts and specially of classical music, in the 6th century A.D. During their times, Nambi Andár Nambi collected and codified the Támil hymns (music) of the Náyanárs of the Saiva faith. During the time of Rājakesari, singing and dancing were introduced into the courts as well as into the sacred temples. From the inscriptions at Palur, Tiruvaduturai, Andanallur, Virajendra (at Kahur in the Tānjore district), and Vriddhachalam (in South Arcot district) it is proved that the culture of music was prevalent in the Chola period. The sacred composers of the Chola time were king Gandaráditya, Saint Kuruvur Devar, Nambi Kada Nambi and others. It is said that King Gandaráditya used to present his psalms in *pan pañchama* in memory of the Lord Siva in the Dancing Hall at Chidāmbaram. Specially the temple at Chidāmbaram is

worth-mentioning in connection with dance and music, because at least 108 dancing poses have been depicted in stone on the four towers or Gopurams of the Natarája temple at Chidámbaram. Moreover many musical instruments with dancing figures have been depicted on the walls of the Dancing Hall of the Natarája temple. MM. Rámakrishna Kavi has mentioned in his preface to the *Nátyasástra* (vol. I of the Barodā ed.) in this connection: "On both the side-walls of each of the long entrances of the four towers of the Natarája temple at Chidāmbaram, there are sculptures in dancing poses, carved out on stone-pillars, situated near the walls at a reasonable distance from one another. On each side of the entrance there are seven pillars, each having eight compartments. In each of these compartments of equal size, there are three figures—one big and two small in size. The large figure of a female dancer represents the dancing pose or a *karana* and the smaller ones represent, two drummers standing on the sides of the dancer. Below each compartment, the Sanskrit verse of the *Nátyasástra* of Bharata, describing the particular *karana*, depicted in the compartment, is inscribed on the stone in legible Grantha script". From *karanas* or dance-poses in the Gopurams of the Natarāja temple, it is evident that the culture of classical dance, as depicted in Bharata's *Nātyasástra*, together with music, were cultured in their true perspectives, in the Pallava period.

Dr. Rāghavan has said that some indigenous modes like *puranirmai* and *salarapani* were in vogue in the time of Rájendra Chola I. The regional or *desi* type of music was also in vogue and that is natural. In Vira Rájendra's time, *aha-márga* of classical type was cultured. Different kinds of musical instruments like *venu, veená* and *mridanga* accompanied the music of that time. It is said that Rájendra I bore the title of *nritta-vinoda,* which means 'one delighting in music'. In fact, the ages of Rájarája and his son Rājendra were memorable for the culture of classical dance and music. Well has it been said by Nilkánta Sástri, in connection with the discussion of the age of the Sangam and after, that "the courts of the Chola and Chálukya kings were also enlivened by roving bands of musicians followed by women who danced to the accompaniment of their music, the *pánar* and *viraliyar* who moved about the country in companies carrying with them all sorts of quaint instruments". Besides, he has stated that "the arts of music and dancing were highly developed and popular. Musical instruments of various types are described and included many kinds of *yál* (a stringed instrument like the lute) and varieties of drums. Karikala is called 'the master of the seven notes of music'. The flute is quaintly described as the 'pipe with dark holes made by red fire'. Conventions had grown up regarding the proper time and place for

each tune. *Viralis* sometimes danced at night by torchlight and particular dance-poses of the hands are mentioned by name as in the *Nátyasástra* of Bharata. Mixed dances in which men and women took part were also known. In this sphere a conscious and systematic attempt was made to bring together and sythesize the indigenous pre-Aryan modes (*desi*) with those that came from the North (*márga*), the result of which is reflected fully in the *Silappadikaram*, a work of the succeeding age".

Music in the Chālukya Period:

The early Chálukyas rose to power in Karnátaka or the Kánárese-speaking country in the 6th century A.D., and they were naturally the enemy of the Pallavas. The early Chálukyas had their first capital at Vátápi or Bádámi in the Bijāpur district of the Bombay Presidency. It is said that they had connection with the champas and the foreign Gurjara tribes of the north, who were culturd as well as art-loving peoples. The later Chālukyas were the descendants of Talia, the founder of the Chālukya dynasty of Kalyána or Kalyáni. King Someshvara III was the reputed ruler of Kalyána, who was a great patron of classical music and the compiler of the work *Abhilásárthachintāmani* or *Mánasollása* as well. His encyclopaedic work was written in 1131 A.D. He was the son of Vikramáditya of the Western Chálukya dynasty. It is said that he also wrote the

Sangita-ratnávali which is extremely rare at present, but many references of this book are found in different books on music. The book *Abhilásártha-chintámani* deals with various subjects, including painting, architecture, sculpture, drama, dancing and music, etc. "It is this work of Someshvara", said Dr. Rághavan, "which Kaladi Básava uses for his treatise, *Sivatattva-ratnákara* and Sri Kumára, for his *Silparatna* and various music writers like Shárangdeva and Párshvadeva refer to in their works".

The discussions on *rágas, tálas* and *prabandhas* have formed the important chapters in Someshvara's *Abhilásarthachintámani*. Someshvara has divided the *rágas* according to the *rágagitis, shuddhá, bhinná, sádhárani*, etc. as have been given in Matanga's *Brihaddeshi*. The regional or *desi* tunes (melodies) have also been discussed by Someshvara. He has mentioned about the formalised *desi rágas* like the *karnáta* and *drāvida* varieties of *varáli*, together with reference to *turushka-todi*. The *prabandhas* like *tripadi, dhevala, charchari, ráhadi, mangala*, etc. have also been discussed in the book. On the topic on *vádya*, Someshvara has treated briefly on different kinds of rhythm or *tála*, together with some musical instruments. His son Jagadekamalla Pratápachakravurtin has also written a book on music, known as the *Sangita-sudhákara*, in the Chálukya period. King Haripála has discussed about different materials of music, which have

also been discussed by Shārangdeva in the *Sangita-Ratnákara* of the early 13th century A.D.

In conclusion, it can be said that ancient period is the most important, nay, the golden age in the history of Indian music. The cultural history of this period is glorious and eventful, and the age has undouubtedly a charm, beauty and value of its own for the historians as well as for the students of the history of music. The most remarkable aspect of this period is this that most of the valuable and essential materials of music evolved during this period. The *shrutis, svaras, murcchanás, varnas, tánas, gamakas, kákus, stháyas, prabandhas, rāgas, melas, dasha-lakshmanas,* etc. all evolved to enrich the treasury of Indian music. The mediaeval period can be said to be an age of elaboration-cum-repitition of the ancient period, undergoing some new changes like additions and alterations, the out-come of repeated observations and experiments. So the ancient period of history of Indian music must be given special attention and be studied with proper care. The ancient period really paves the way for the study of history of Indian music not only of the mediaeval but also of the modern period as well.

APPENDIX

SAMAVEDA AND MUSIC

Dr. V. Rághavan

Our music tradition in the North as well as in the South, remembers and cherishes its origin in the Sâmaveda—'sâmavedádidam gitam samjagráha pitâmahah': say the music treatises. *'sáma-nigamaja-sudhámaya-gána'* sings Tyâgarâja. The science of music, Gândharva-veda, is an Upaveda of the Sâmaveda. The Sâmaveda is, therefore, of interest to music scholars as well as to Vedic scholars.

The Sâmaveda is the musical version of the Rigveda. It is the hymns of the Rigveda which are used as libretto or *Sâhitya,* or *Yoni* as they are called, for the melodies which are called *Sâmans—'gitishu sâmâkhyâ*: Only a very small number, seventy-five of the hymns not found in the Sâmaveda, are mostly in *Gâyatri* metre, with some in *Pragâthas,* in which the *Jagati* is added to the *Gâyatri.* It may be noted that both the metrical names, *Gâyatri* and *Pragâtha* have a musical significance.

The arrangement of the Sâmaveda may be briefly indicated, as the titles of its sections which the *Sâman*-singers mention, have a bearing on the music and may be understood. The hymns are in two primary sections, called *Samhitâ* or *árcika* and *gâna.* The former is in two sub-divisions, *Purvârcika* and *Uttarârcika;* the latter part of *Purvârcika* is called *Aranyaka-Samhitá.* The *Gána*-part has the sub-divisions of *Grâmageya* and *Aranyageya,* and *Uha* and *Uhya Gânas.* The *Purvârcika* is arranged by the deities sung of and the *Uttarârcika,* by the order of the sacrifies where they are sung.

In propitiating deities, singing the praises is more moving and effective. In the sacrifices, therefore, there were special singers called *Udgâtris* who sang the hymns of the Rigveda. When they are thus being sung, Riks, from two ti seven, were strung together in the same melody, and each such group is called a *Stotra*. The difference between the *Purva-* and the *Uttarârcikas* is that in the former the first Rik alone is given to enable a learner of the *Sâman* to pick up and practice the melody, and in the latter the further Riks forming a whole *Stotra,* to be sung in that melody are given. It is just like our modern musical practice in publishing songs in notation, where we give the *Sâhitya* of the Pallavi, Anupallavi and first *Charana* with text and *svaras,* and the further *Charanas* which have the same notation, we leave off with the indication—'the others are to be sung like the above'.

The second main division, called *Gâna,* gives the melodies. According to the *Sâmavidhâna-Brâhmana,* various esoteric purposes and fruits are associated with the different *Gânas;* some of these may be special and to be used only in solitude; hence *Gânas* are divided into those to be sung in public in villages, *Grâmageya* and those to be sung only in the seclusion of the forests, *Aranyageya.* Those to be used only in the latter are hence in a separate section, the latter part of the *Purvârcika,* called the *Aranyaka-sâmhitâ. Uha* is adaptation of what occurs in one place for another place or occasion accordingly, in *Uha-gána,* the melodies of the *Grâmageya* are to be utilized and in *Uhya,* those of the *Aranya-gâna.* The terms *Prakriti* and *Vakriti,* base and modification, are also employed in this connection,

One the same Rik, several *Gânas,* from simpler to more elaborate signing, occur; also, according to the rites, the one or the other method of singing is done. [This was illustrated by the Tâmil Kauthumins by singing *Ognâyi* in three *Gânas,* successively more and more elaborate.] This again has its

parallel in our musical practice, where the same song could be sung in a plain manner and also with embellishmeants and *sangatis*. The main *Gânas* are seven: *Gâyatra, Ageneya, Aindra, Pavamâna, Arka, Dvandva* and *Vrata-Parvans Shukriya* and *Mahânâmni*. The total *Gânas* or *melodies* in *Prakriti Sâmans* are 1492 and in the *Uha* and *Rahasya* 1145.

One hears *Sâmans* being called by different names: *Gâyatra, Shakvara, Vâmadevya, Brihat, Agnistomi, Yajñâyajñiya* and so on; these names are based on diverse factors, the metre, the *Rishi*-singer, the deity sung, the sacrifice etc.

It is inevitable that when a text is sung or treated to a melody it undergoes modification; this is true of the music, Indian or Western. The more elaborate the music, the more distorted and unrecognisable do the words become. Also, when eking out the melody, mere sounds, vowels and consonants, supporting the music and having no literary meaning occur or intrude. In our classical music, we are familiar with such syllables, i, o, ta, na, ri, etc. The syllables 'Tene' are especially given auspicious significance in lattr music treatises. When the Riks are sung with *Sâmans*, they too undergo modification and augmentation with sounds of no particular literary significance. These latter are called *Stobhas* and a large number of these are employed in *Sâman*-singing, *a, e, o, au, ha, ho, uha, tâyo, has,* etc. In one or two *Sâmans*, the text is completely substituted by the consonant *'bha'*. [*The bha-kâra-Sâman* was illustrated by Kauthumins of Tamilnad and Jaiminiyas from Pañnal in Kerala.] In certain *Gânas* words and verses having meaning, some of very exalted import too, occur; but these also are *Stobhas;* e.g., in the well-known *Setu-sâman*, which is most uplifting in its significance, except for a small

1. For full index of these names of *Gânas*, see Simon's edn. of the *Puspasutra*, at the end.

passage, the text is technically *Stobha*. This does not mean that *Stobha*-syllables of no literary meaning do not have spiritual significance; the spiritual effect of *Sâman*-singing includes these *Stobhas* which are part and parcel of the *Gânas*.

The employment by some of a meaningful word like 'Râma', instead of the sounds 'Te' and 'Ne' in our secular music in the midst of *âlâpa* could be compared with this. During the days of the classical *Sanskrit* drama, certain veres were sung from the background by the musicians in which the words were not of any significance as such and only the melody employed was relevant to the mood of the situation.[1] This again is a parallel in later classical music with the above-mentioned phenomenon in *Sâman* music.

In classical music too, the *Sâhityas* become unrecognisable particularly when the singing is elaborate. Not unoften, a class of listeners and critics keep on stressing the importance of *Sâhitya,* and the audience being enabled to follow the words and their meaning. But this often becomes impossible and that this is naturally so could be seen form the Sâmaveda. The same text as it is and as figuring in the *Gâna* could be compared from the following transcriptions (according to the South Indian Kauthuma style):

Rik: Agna âyâhi vîtaye grinâno havyadâtaye|
Ni hotâ satsi varhishi||

Sâman : Orgâce| âyâhi boee toyáee| toyáee| grináno ha| vyadâ to yâee| toyâee| nâee ho tá| sá| tat-sá vá o ho vâ| hi shi| Om||

In this connection, the following quotation from Matanga and the further observation by Kallinâtha, in his commentary on the *Sangitaratnâkara,* may be borne in mind:

"Atra padâvrittyâ punaruktidosham padârtha-bhâgenâ (-bhangena?) anarthakatvam v'âshankya matan-

1. See my article on *Music in Ancient Indian Drama,* J. of the Music Academy, Madras, XXV, 89.

gena parihritam, yathâ—' sâmavede gitapradhâne âvrittishvarthâ nâdriyante' iti| * * pada-khandanâ-darthabhango bhavatitytrâpiti| atah sâmaveda-prakritike samgite gânavashât kvanchit padânám punarukti-rardhoktischa na doshâyeti mantavyam|" —(Vol. I, *Anandâshrama edition,* p. 146).

As already stated, there were special signers whose duty it was to sing the *Sâmans* in the sacrifices. Not only was this singing done to the *Veenâ,* of which some varieties are already mentioned in the Veda, but as is common in our classical music, there were additional singers to assist the main Udgâtâ. The participation was systematised with each part of the singing done by a separate singer. *Sâman*-singing comprises, as the *Chândogya Upanishad* of this Veda, which expatiates on the esoteric significance of *Sâman*-singing, tells us, sections called *Bhaktis,* counted as five: *Prastâva, Udgitha, Pratihâra, Upadrava* and *Nidhâna,* or as seven with addition of *Omkâra* and *Himkâra.* These divisions bear resemblance to the parts of a composition in our classical music: *Sthâyi, Udgrâha, Antarâ* and *Abhoga.* The additional singers[2] helping the Udgâtâ, are called after these parts assigned to them *eg. Prastotâ* and *Pratihatâ.*

In the *Mahâbhâsya,* the Sâmaveda is said to have had a thousand schools or styles (*sahasravartmâ*); but in course of time the *Shâkhâs* of Sâmaveda began to decay and disappear. The ancient texts speak of thirteen Sâmagâchâryas. The schools came to be reduced to fifteen, but today, there are only three schools, the Rânâyaniya, the Jaiminiya and Kauthuma. [Of these I have spoken in the brochure on the present position of Vedic Recitation and Vedic *Shâkhâs,*

2. It is interesting to note that as in our music performances, some members of the audience exclaim "*shâbâsh*" etc. and encourage the musician, in the ancient sacrifices too, when a Hotâ has sung a *Sastra,* the Adhvaryu utters what is called a *Pratigara* which is of the form 'Oh! I am delighted'—*O'tha modaiva.* See *Pânini* I. iv. 41 and Bhattoji and Bâlamanoramâ thereon.

published on the occasion of this Convention.] Whatever the provenance of these schools in the past, today we find Rânâyaniyas who can sing, in Jaipur and Mathura. The Rigvedins who have come for this convention from Gokarna in Karnâtaka say that there are Rânâyaniya families in the neighbourhood of Gokarna. The Jaiminiyas or Talavakâras are in Tamilnad and Kerala and the Kauthumins in Gujarat, Tamilnad, U.P., and other places too prabably.

[There was illustrative singing of Tamil Kauthuma style of both the Northern and other and the Southern and newer types, of the Jaiminiya style from Srirangam in Tamilnad and Kodumtarapalli in Palghât and Pañnal in Kerala.]

From the point of view of music, the most important thing is the scale or the notes occurring in *Sâman* chants. This has been examined by several musicologists, Western and Indian. According to these musicologists, the *Sâman*-scale comes under the Hindustâni *Kâfi Thât* and the Carnâtic *Kharaharapriyâ-Mela*. It is more difficult to say definitely what notes exactly occur in the *Gânas* of Sâmaveda, but with the help of the old texts dealing with *Sâmagâna*, e.g. the *Nâradiya-shikshâ*, and the surviving traditions of this Veda, we may attempt at some identifications. The *Phulla (Puspa)-sutra* of the Sâmaveda says that in the Kauthuma school, the *Gânas* are mostly in five notes, and that a few are in six, and fewer still in seven. The fact that the *Gânas* in five notes are most common may be compared to the fact that the pentatonic or *Audava* scale enjoyed widest vogue in folk music and in the music of many peoples of antiquity, including the Greek. But if we go by the most ancient nomenclature of the *Svaras*, in which the first is called *Arcika*, the second *Gâthika* and the third *Sâmika*, we may take it that the most ancient or original form of *Sâman*-singing employed only three notes. The Jaiminiya or Talavakâra-*Sâman* which survives in parts of Kerala and Tamilnad confirms this as it employs only three notes. In this respect,

as I have shown elsewhere, the three-notes *Sâman* chant, taking the notes Ga-Ri-Sa or sometimes with a touch of Ma with Ga, has a striking parallel in the Hebrew chants of old Jewish synagogues.[2]

[In illustration different *Sâmans* were sung by different schools assembled at the Convention. In the *Uha* of *Ognâyi* of Pañnal, the general range was only three notes, all of which were however only 'implict'; in one there was also *Krusta'*; in Subrahmanyâhvâna, five notes with the touch of the sixth occurred and the lower range went up to 'Pa'. In the Koduntarapalli singing of *Ognâyi* there were three clear *svaras*, though the *svarasthânas* were not exactly the same as we know. In the Rudra, sung by representatives of this School, there were three *svaras,* with a touch of the fourth; so also in *Acikrad* (from *Pavamâna*); in *Aranya, Jyestha-sâman,* only two notes with the touch of the third, so also in *Uha*. In the Jaiminiya from Srirangam four notes were heard in *Ognâyi* and the range was generally of five notes. In the Tamil Kauthuma in *Pavamâna* five notes were heard. As an example of the rare occurrence of the rare occurrence of he seventh svara, Indrapuccha was sung by the Tamil Kauthumins.]

The seven notes as they occur in *Sâman* music are called *Prathama, Dvitiya, Tritiya, Caturtha, Mandra, Atsvârya* and *Krushta;* according to the *Nâradiya-shiksha,* these correspond to the following notes on the flute: Ma-Ga-Ri-Sa-Dha-Ni-Pa, which gives not a straight progression but a *vakra-gati.* It is also important to note that the *Sâman* singing, as contrasted with classical Indian music, shows notes in a descending series, *avarohakrama,* which is referred to in ancient treatises as *Nindhâna-prakriti.* Old Greek music was also in a descending series. The Music Academy, Madras, conducted some years back a seminar on *Sâmagâna,* with Kauthuma and Jaiminiya singers, and among the facts

3. See J. of the Music Academy, Madras, XXV. 109-111.

that emerged, was the one that *Sâman-svaras* did not sound at exactly the same *svarasthânas* that we are now familiar with in our classical music and that the *Shruti*-values seem to be slightly different, when we compare *Sâman*-music with current classical music.

The science of Indian music and the analytical study of *Svaras* and *Shrutis* has progressed in subsequent times; but as the groundwork of all this is the Sâmaveda, Indian music still harks back to the Sâmaveda, its ultimate source. Above all, the high devotional and spiritual value we attach to our art of music derives from the spiritual efficacy associated with *Sâman*-singing. In the manner of the Vedic *Sâman*-singing, of which the *Svara*-notation is immutable, there arose a body of songs, called *mârga* or *gândharva,* in the form of praises of Siva sung in *Jâtis,* born of the *Sâman* and the precursors of the still later *Râgas,* and whose *Svara*-notations were also held sacrosanct.[4] It is because of its high spiritual efficacy, akin to Yoga, that the Lord said of this Veda in the *Bhagavadgitâ*: *'vedânâm sâmavedo'smi'*.

4. Cf. *Sangitaratnâkara* I. 133: 'richo yajumshi sâmâni kriyante nànyathâ yathâ| tathâ sâma-samudbhutá játayo vedasammitáh||

BOOKS TO BE CONSULTED

(In Connection with History of Indian Music)

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1. Hulugur Krishnâchârya (Hubli):
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2. Dr. V. Râghavan:
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   (ii) *An Outline Literary History of Indian Music* (—Vide The Journal of the Music Acadamy, Madras, vol. XXIII, 1952).
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3. Prof. P. Sâmbomoorthy:
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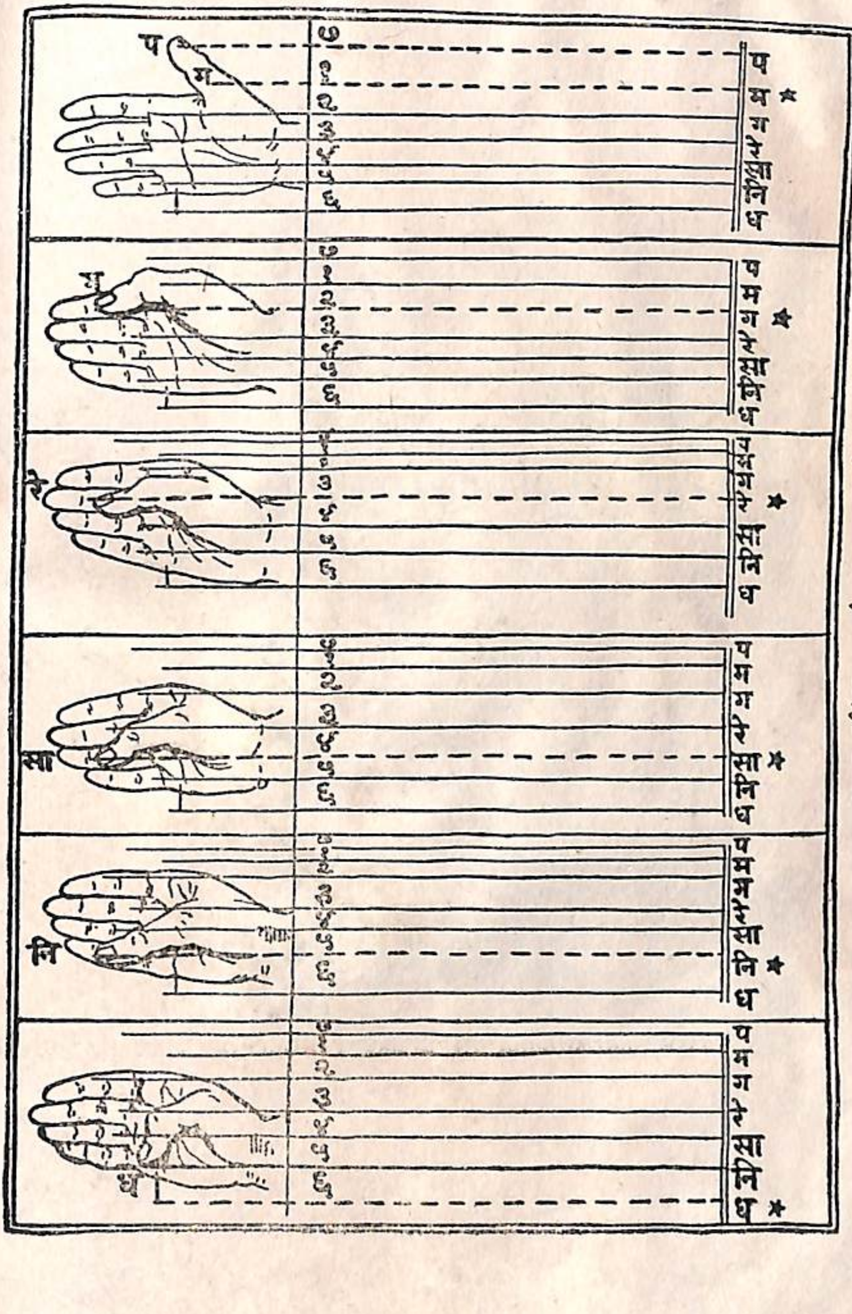
INDEX

Râmâyana, 24, 28, 29, 34, 35, 48, 63, 101, 107.

Corrections : Read in the pp. 1, 4, 25, 26, 29, 30, 32, 34, 36, 39 'century A.D.' instead of 'centuries A.D.'. In the p. 63, read *Harivamsha* instead of *Haribhamsha*. In the p. 104, read Captain instead of Capatain.

PLATES

PLATES



THE *gâtra-veenâ* OF THE *sâmagâna*



THE *svarasthâna* IN EVERY FINGER OF THE HAND.



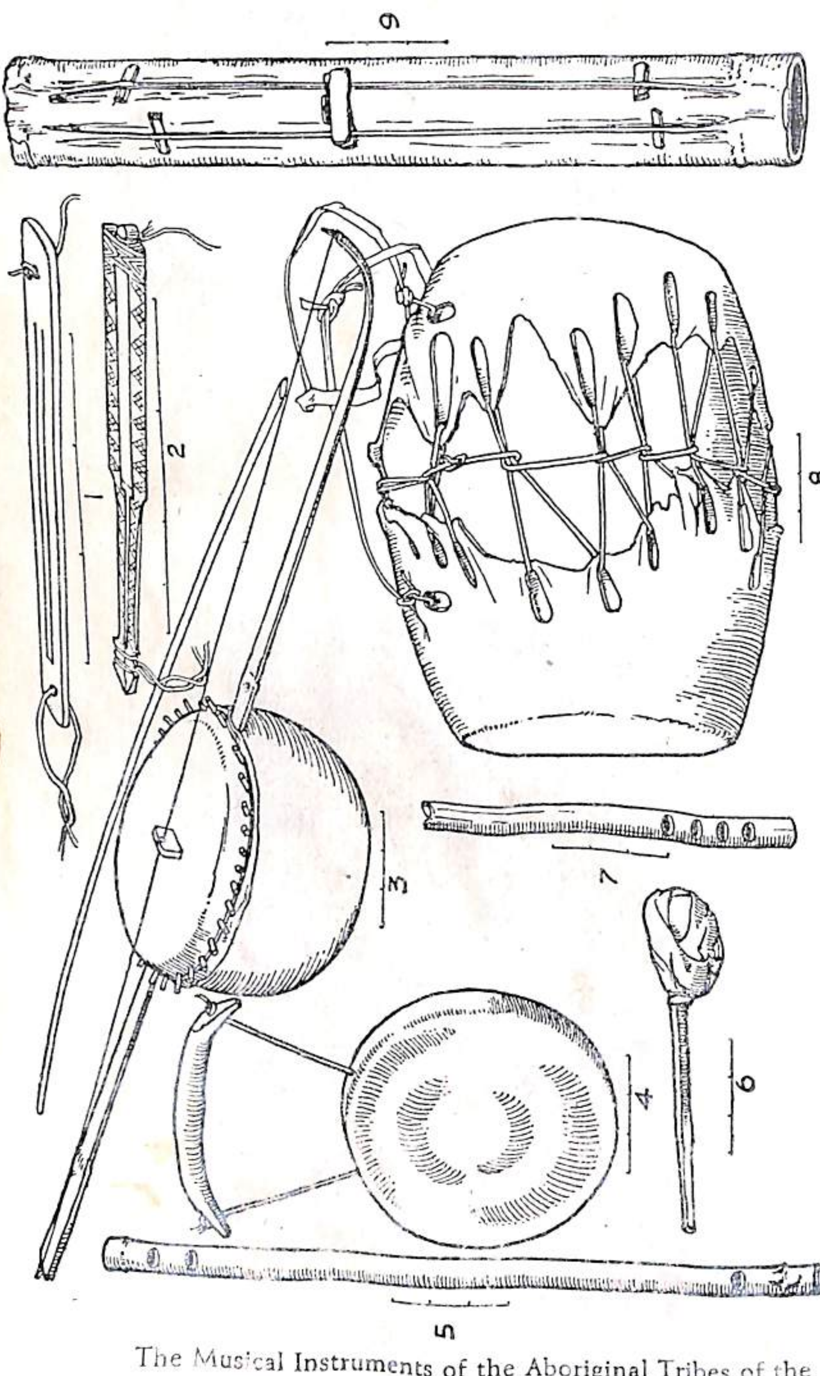
A Lady playing a lute *(Veena)* with four strings from the Ruper Excavation, datable to 200 B.C.—600 A.D.

(By permission of the Archaeological Department, Govt. of India, Delhi)





The Dhanuryantram, the Primitive Bow-type Instrument
(from South Africa)



1. Jew's Harp, old style (*Chaei*). 2. Jew's Harp, new style (*Chaei*). 3. Violin and Bow (*Tangta and Tangtatongna*).
4. Gong (*Viadaw*). 5. Side Flute (*Siaramang Chapawpa*). 6. Gong Striker (*Viadaw Tongna*).
7. Flute (*Siaramang Chanongpa*). 8. Drum (*Khang*). 9. Zither (*Tlaipi*).

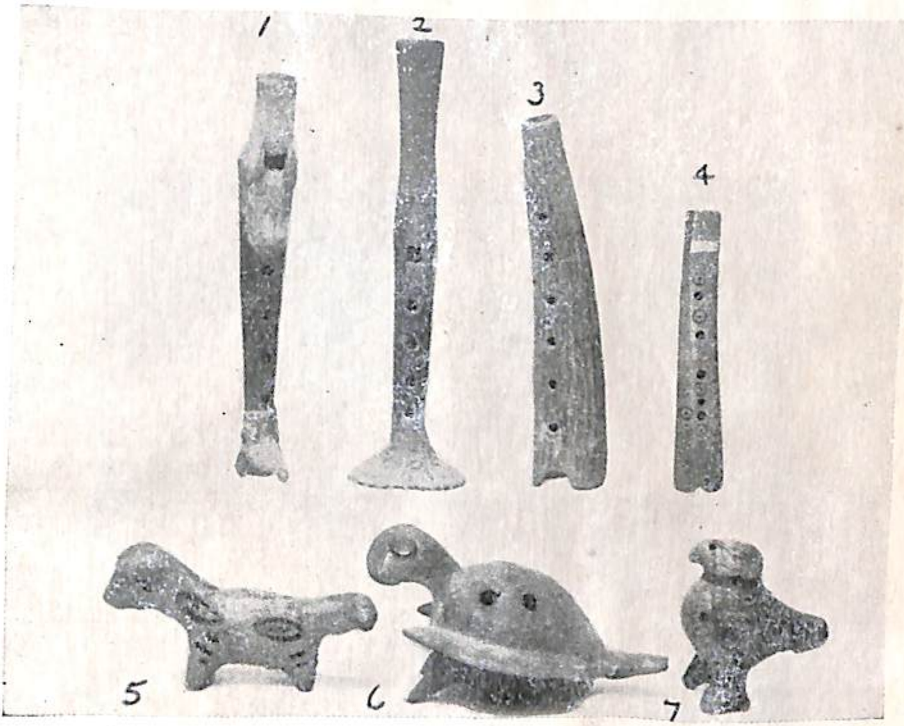
The Musical Instruments of the Aboriginal Tribes of the Primitive Stock.







Dancing party from the Bhuvanesvara-Temple.





(*Upper*) (1 & 2) ANCIENT POTTERY FLUTES, MEXICO; (3) POTTERY FLUTE, AREQUIPA, PERU; (4) BONE FLUTE, TRUXILLO, PERU; (5 & 7) POTTERY OCARINA, TALAMANCAN, PANAMA; (6) POTTERY OCARINA, MEXICO.

(*Lower*) "TEPONAZTEI" OR WOODEN GONG, USED BY ANTECS OF MEXICO.

(*By permission of Trustees, British Museum*)

* (Upper)- Different numbers of hole in the flutes indicate different musical tones or notes.



Dancing Siva and the Purskara Drum at the Bhuvanesvara-Temple.

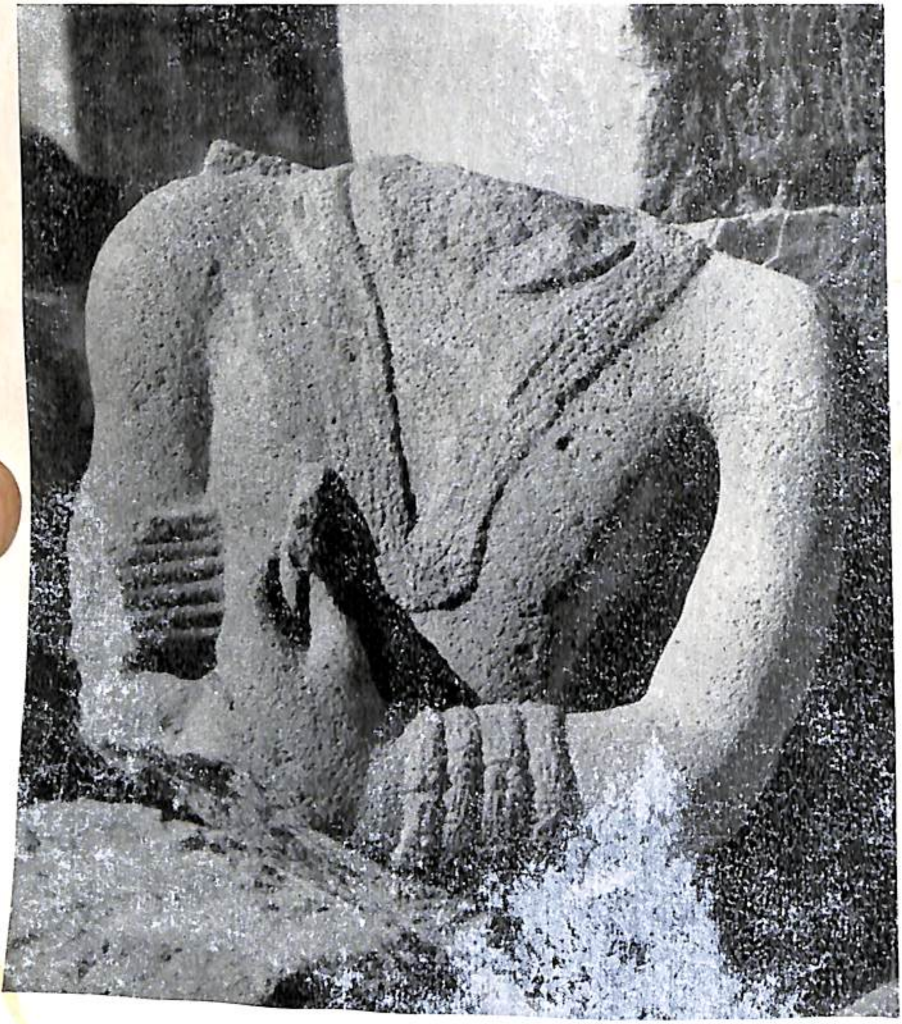


Orchestra (*vrinda-vadya*) at the Bhuvanesvara-Temple.



Saptatantri-Veena from Pitalkhora Caves—Sculpture of a Musician—Female.

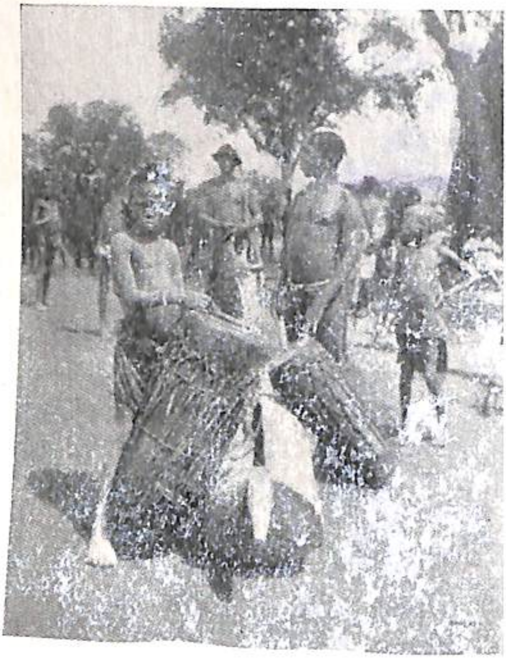
(By the permission of the Archaeological Department, Govt. of India, Delhi)



Saptatantri-Veena from Pitalkhora Caves, The Sculpture of a Musician —Male (2nd Century B.C.—2nd - 3rd Century A.D.)

(By the permission of the Archaeological Department, Govt. of India, Delhi)





(*Upper*) A NYAM-NYAM HUNTING DANCE BAHR-EL-GHAZAL PROVINCE, SUDAN.
(*Lower*) NYAM-NYAM DRUMS.

(*Photos, Major R. Whitehead*)



1

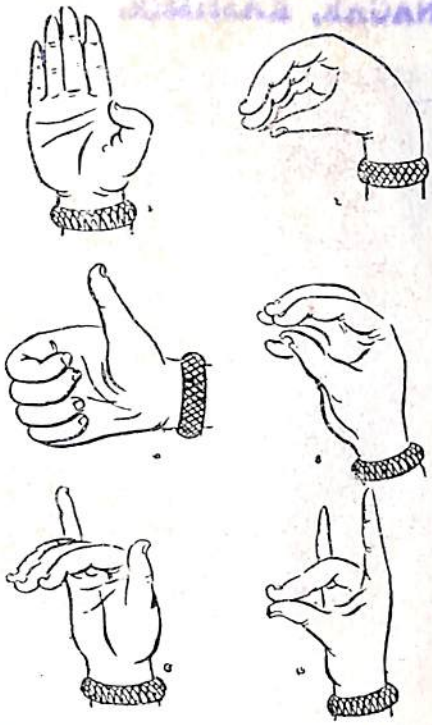


2



3

1. The Bronze Dancing Girl from Harappa. 2. The Nata or Nataraja-Siva from Harappa. 3. The remains of Mohenjo-daro (the Great Bath).



Hand-Poses

1. Pataka
2. Ardhachandra *(Natyasastra)*
3. Shikhara
4. Padmakosha
5. Mrigashirsha
6. Simhamukha (side)



7. Svastika
8. Hansapaksha *(Natyasastra)*
9. Khatakamukha *(Natyasastra)*
10. Urnanabha *(Natyasasira)*
11. Hansasya *(Ajanta)*
12. Chatura *(Natyasastra)*

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